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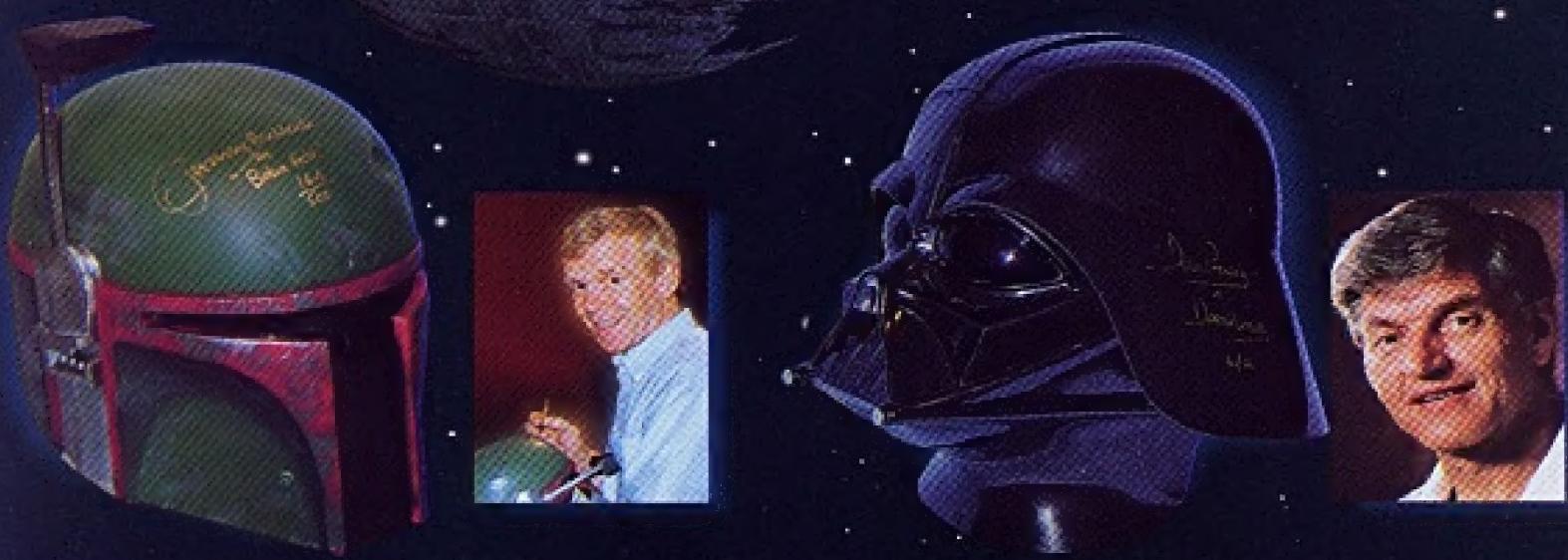


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Cover: Greg & Tim Hildebrandt
Rebel Report
Debunking Prequel rumors

STAR WARS GALAXY MAGAZINE

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→ The release date of the *STAR WARS* prequel is still more than 850 days off, but gauging by the rumors surrounding Episode 1, you'd think it was next week. Unofficial fan clubs, Web sites and Newsgroups are rife with guesswork about the cast, script and shooting locations. First, here are some Lucasfilm-confirmed facts: Preproduction has begun at Leavesden Studios outside of London; sets are being built; principal photography is expected to start in the latter part of 1997; George Lucas will direct the first movie. *SWGM* can also report storyboards, character and vehicle designs and maquettes for Episode 1 are being produced at Skywalker Ranch.

Now, back to the rumor mill, with official responses from Lucasfilm:

- George Lucas is considering Natalie Portman for the young female lead in Episode 1. *Our Casting Director has interviewed over 3,000 people for the two lead roles. No one has been cast to date.*
- Kenneth Branagh was "considered" for the role of Obi-Wan. *The Branagh rumor came out of a London tabloid and was never true. We certainly admire Mr. Branagh's talent, but have never considered him for the role of Obi-Wan.*

George Lucas has not shared with us all the characters in the prequels, so we cannot answer this question.

- The copyrighted "tentative" title for Episode 1 is *STAR WARS: Genesis*. *George has not titled any of the prequels. We are using Episode 1 as a placeholder title.*

• Bijou Phillips has gotten past her fourth callback for the next *STAR WARS* flick. *Phillips had one general interview, and is not currently being considered for any role.*

- Alec Guinness will be playing young Obi-Wan in the prequels. *This, of course, would be impossible since the story takes place 40 years before Episode 4.*

• I'm pretty sure John Williams is doing the music again. *No decisions have been made regarding the music as of this date.*

• Christopher Walken would be an excellent villain in the prequels! *Walken is a great villain, but he is not currently being considered for a part.*

- Winona Ryder... will... play the mother of Luke Skywalker and wife of Darth Vader. *Ryder is not currently being considered for a part.*

• I've heard that the new trilogy will be partially filmed in Portugal and Tunisia. *Our Producer, Rick McCallum, is currently scouting locations, but the majority of work will be done at Leavesden Studios. Other locations have not been determined yet.*

• Tommy Lee Jones as Emperor Palpatine... *This is a false rumor.*

- I heard that Macaulay Culkin would play Luke as a child... and Mark Hamill would play Anakin Skywalker. *It is a false rumor about Culkin. First, Luke was not born at the time that the prequels take place, and Culkin has not been contacted for any role. It is also a false rumor about Hamill.*

• Hollywood sources say George Lucas wants [Frank] Darabont to write the script for a new Star Wars film. *Currently, George is writing all three scripts. There is a possibility that he may bring in another writer to help on the second and third scripts after he has the first drafts completed. George certainly admires Darabont's talent, having worked with him on the *Young Indy* series, but no writer has been signed on as of this date.*

One final fact: See you in the next issue.

Bob Woods

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Design Director: TOM CARLING

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West Coast Editor: GARY GERANI

Production Assistant: TINA MARTIN

Contributing Writers:

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DOUG CHIANG, JOHN DUNIVANT,

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Publicity: JONATHAN BAYLIS

Circulation: TOMMI STROUL

Distributor Liaison: CHARLIE NOVINSKIE

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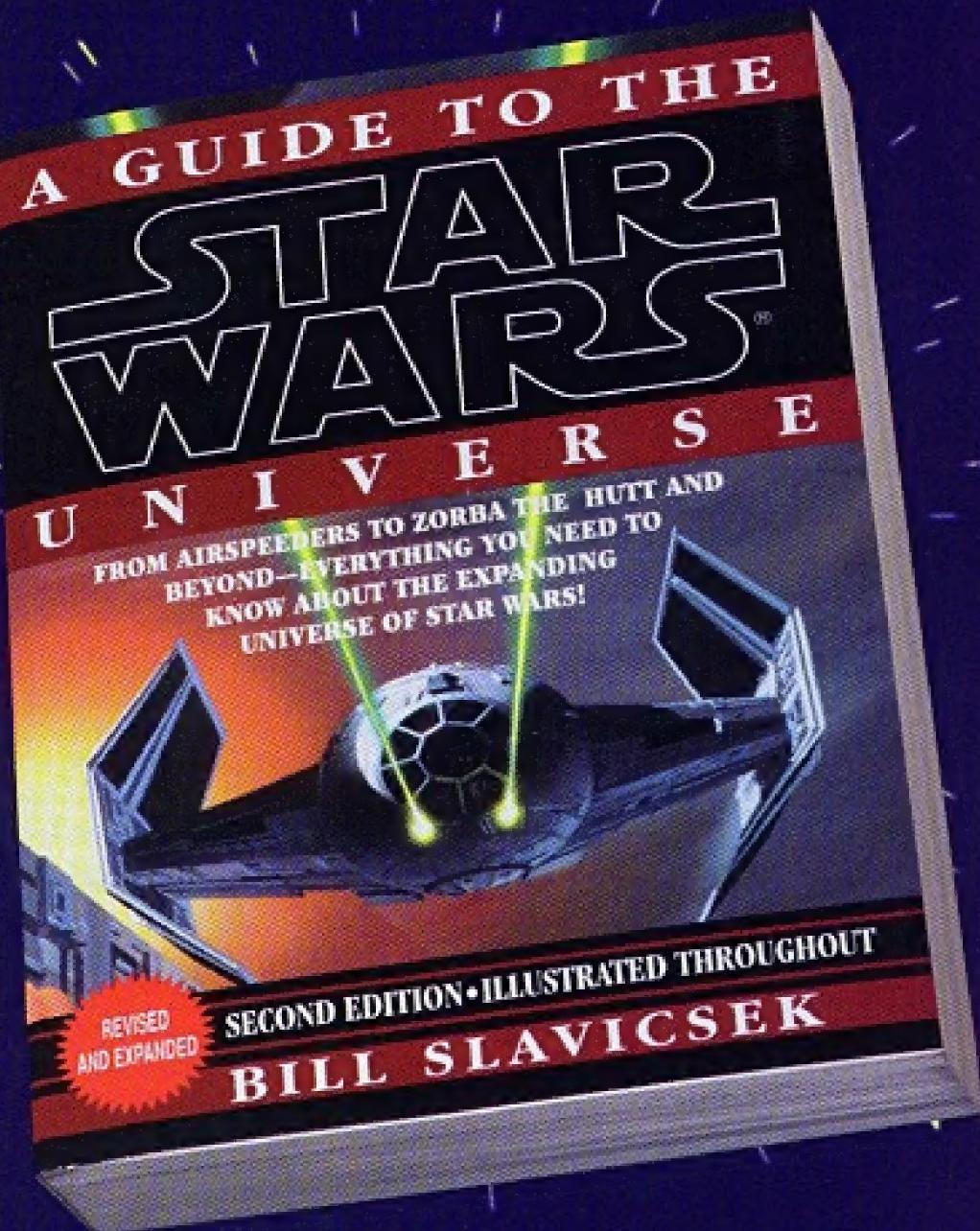


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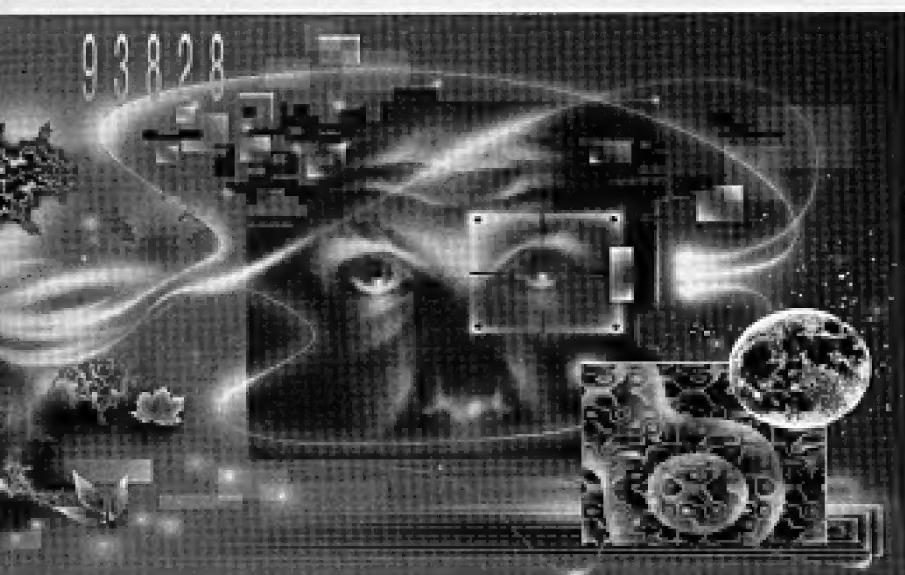
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♦ I am an avid *STAR WARS* fan, and I was a shocked to hear that the scenes where Biggs Darklighter and Luke Skywalker talk about the Rebellion were omitted from not only *STAR WARS*, but the *STAR WARS Special Edition*, as well. Please tell Lucasfilm... that if the 10 or so minutes with Biggs were put in,

it would increase interest in the film. I think people would rather see the film if fourteen and a half minutes of footage were added instead of four and a half. CHRIS "WORMIE" MCKITTRICK, Port Jefferson, NY EDITOR'S NOTE: Sorry, Wormie, but a little birdie has told us that the Biggs scenes were again considered, but ultimately deemed not big or special enough for the Special Edition, and thus will remain on the cutting-room floor.

♦ Why not create an issue dedicated to the past, present and future orders of the Jedi Knights? There could be biographies on certain heroes, heroines and villains



♦ Envelope art by JIM GRIESBACH Mukwonago, WI

and plastic. My friend said, "Put these on... You are now Boba Fett!" I eagerly

put the costume on. I was the spitting image of the mightiest bounty hunter ever! This was the first appearance of Boba at my school, and I'm proud to say that I portrayed him. Nevadanate@aol.com

♦ I read all the *STAR WARS* books, my favorites being Darksaber and Shadows of the Empire. One time I was on the school bus and a boy took my book, and said, "You're always reading *STAR WARS*." I opened my book bag and pulled out another one, and said, "I always carry a spare." He gasped in disgust. I could not stop laughing. JAMES SMITH, Columbia, SC EDITOR'S NOTE: Keep laughing and having fun, James, and don't let the bullies get you down, because the Force is with you.



♦ Envelope art by J. WADE Rockford, IL

♦ As a five year old, I remember making big deals whenever I saw anything related to *STAR WARS* on TV—R2-D2 and C-3PO on Sesame Street, Luke on The Muppet Show, scenes of the trilogy on *Muppet Babies*. Thanks to your magazine, I still feel like that five year old. Andrew@compuserve.com

♦ I recently saw the 1951 movie *The Day The Earth Stood Still*, and I happened to catch a phrase that seemed rather peculiar. The man from space had a secret code to activate his robot, Gort: "Klaatu Barada Nikto." Someone must have seen this movie while creating character names in *Return of the Jedi*. BRAD SIMON, Hagersville, Ont., Canada EDITOR'S NOTE: Right you are, Brad. Barada, from Klatooine, and Klaatu, a member of the humanoid Nikto species, were employed by Jabba the Hutt in *Jedi*.

♦ I HAVE A LOT OF FAMILY AND FRIENDS WHO ARE HAN SOLO FANS, AND ON BEHALF OF THEM ALL, WE'D LIKE FOR YOU TO MAKE A SPECIAL ISSUE ON SMUGGLERS. JEFFREY KLEPPINGER, SEATTLE, WA EDITOR'S NOTE: YOUR ADORATION OF HAN IS HARDLY A SOLO PERFORMANCE. INDEED, WE HAVE TALKED ABOUT DEVOTING AN ISSUE TO HIM. UNTIL THEN, YOU AND YOURS SHOULD AT LEAST ENJOY ISSUE #10'S HAN-ISH FRONT COVER.

♦ In SWGM #5, you gave Mark Hamill's (Luke Skywalker) address. Can you print Harrison Ford's (Han Solo) and Carrie Fisher's (Leia) addresses? KATIE YOUNG, Elgin, IL EDITOR'S NOTE: Harrison Ford, c/o Patricia McQueeny, 10279 Century Wood Dr., Century City, CA 90067; Carrie Fisher, c/o Kevin Huvane, Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

♦ I have enjoyed Topps' trilogy of Widevision cards. I think you should make a new set... taking scenes from the Special Edition films. MIKE VAUGHN, Columbia, MD EDITOR'S NOTE: Topps was thinking of fans just like you, Mike, when they planned the *Special Edition* Widevision set. It's in the works right now; watch for it in February.

♦ FIRST OFF, I WOULD LIKE TO SAY THAT I REALLY ENJOY YOUR MAGAZINE AND THE ACCURATE NEWS AND OTHER RELATED *STAR WARS* INFO THAT YOU OFFER TO FANS. I WAS, THOUGH, DISAPPOINTED WHEN I BOUGHT MY COPY OF ISSUE #8 AND, TO MY DISMAY, THERE WAS NO INTERVIEW OF IAN McDIARMID, THE GREAT ACTOR WHO PORTRAYED PALPATINE. I WOULD LIKE AN EXPLANATION. EDDY BAILEY, 144122.1072@COMPUSENSE.COM EDITOR'S NOTE: WE DID PROMOTE AN INTERVIEW WITH McDIARMID IN OUR "NEXT ISSUE" ITEM IN ISSUE #7. HOWEVER, AFTER WE JUMPED THROUGH MANY HOOPS, THE ACTOR, WHO WAS THEN DIRECTING A PLAY IN LONDON, RESPECTFULLY DECLINED. SIMILARLY, WE HAD PLANNED IN THIS ISSUE TO RUN AN ARTICLE ABOUT NEW FINDINGS REGARDING THE ORIGINAL *STAR WARS* SCRIPTS. UNFORTUNATELY, THE PUBLICATION DATE OF THE BOOK ON THE SUBJECT WAS CHANGED AFTER WE WENT TO PRESS, SO WE'VE HAD TO DELAY THE PIECE. WE'LL STRIVE TO BE MORE ACCURATE ABOUT OUR "NEXT ISSUE" INFORMATION IN THE FUTURE.

♦ Like so many other "zo-somethings," *Star Wars* drifted out of my life (relatively) until this current wave of fandom. Again, like many others, I proceeded to raid my father's attic for my lost relics, suddenly very important again. I am dismayed by this current wave of collecting, and when I read some net-surfer's description of his newfound toy: "I can't quite tell through the package, but I think I can see..." I realized the magic of my generation's relationship with *Star Wars* has faded. Why buy these toys if you are afraid of ruining the cardboard they come on? My stormtroopers have sand and dirt in their joints from many hours in the sandbox, and my *Millennium Falcon* can't support itself due to the landing gear being put up and down so many times. I am buying the new figures for my 15-month-old son, and when he is old enough to use them, you better believe the unimportant cardboard is going to be ripped off. For my generation, *STAR WARS* was a fantasy and an escape. Luke Skywalker was all of us, and the deeds he performed were replayed in our heads and on our bedroom floors countless times. These days people, like your magazine, give prizes for the fan who can give the shield rating on a TIE fighter or the name of the third Imperial officer from the left in *ROTJ*. We seem to have forgotten that during the climax of the first film, Luke rejects his computers and his technology, and wins the day by using what is inside his heart.

CHRIS MOONEY, Figaro@GNN.Com

♦ My wife and I were married in 1995. We run Land of Cran Comics in Canton, Ohio, and have both been great fans of the *STAR WARS* trilogy pretty much forever. Wanting to make our wedding day as fun as possible, we made an alteration to our cake-top. The less

"Force-sensitive" guests remained unaware of our little switch.
SHANE SIMEK, Canton, OH

♦ I enjoy reading *STAR WARS GALAXY MAGAZINE*, especially the prequel updates. I can't wait until the first prequel comes out. Unfortunately, here in Holland, the *STAR WARS* mania has cooled down a lot; most of the younger people don't know the films, or don't understand what the fuss is all about. Most of them find the films old-fashioned and don't understand why I watch *Star Wars* for the 2,753th time (or was it 2,754th time?). They like Schwarzenegger, Stallone and Van Damme more.
DAVID HOMMA, Amsterdam, Holland, 100641.2116@compuserve.com

♦ I WAS BORN IN SEPTEMBER OF 1976, AND DID NOT SEE THE *STAR WARS* MOVIES UNTIL I WAS 10. I WAS COMPLETELY AWED BY THE... TRILOGY. MY PARENTS USED TO TELL ME OF SEEING *STAR WARS* WHEN IT HAD FIRST CAME OUT, HOW EVERYONE CHEERED WHEN HAN SAVED LUKE DURING THE DEATH STAR BATTLE. I'M SURE THAT WHEN I SEE [THE SPECIAL EDITIONS] IN THE [THEATER] NEXT YEAR, WITH ALL THE PEOPLE WHO HAVE NEVER SEEN IT BEFORE, IT WILL GET THE SAME RESPONSE.
LISA M. VANDELAAR, Ocala, FL



♦ Envelope art by
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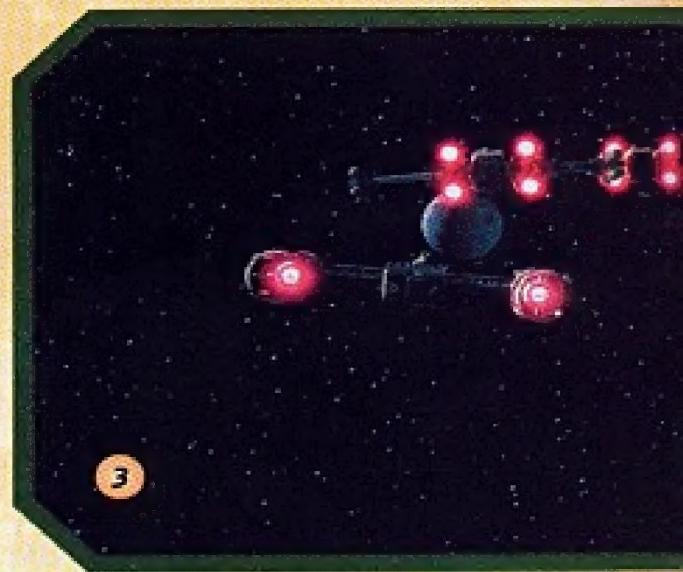
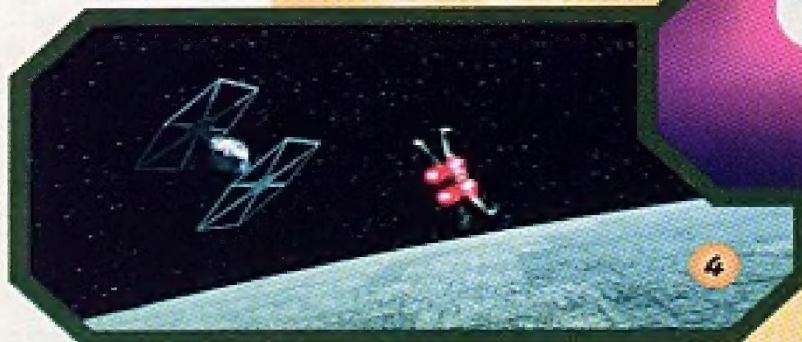


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AROUND THE GALAXY

COMPILED BY JONATHAN MICHAEL BAYLIS

COMING SOONER ...TO A THEATER



LIKE AN ADOLESCENT HUTT, the *Star Wars Trilogy Special Edition* just keeps growing and changing... all for the betterment, though, of *Star Wars* fans everywhere. Initial plans for a restored and improved edition only of *A New Hope* were changed so as to also include revamped versions of *The Empire Strikes Back* and *Return of the Jedi*. Then final dates for the theatrical releases of all three films had been up in the air—until now. The official, definitive *Special Editions* schedule is as follows: *New Hope* will open on January 31, 1997, on at least 1,200 screens nationwide; *Empire* follows on February 21; *Jedi* arrives on March 7.

Along with more exclusive *New Hope* shots previewed here, we've seen a load of images and behind-the-scene photos from the *Empire* and *Jedi Special Editions*—which, unfortunately, we can't begin showing you until next issue. What we can say is to be on the lookout for a reworked wampa scene in *Empire* and a new cast of aliens in Jabba's throne room in *Jedi*.

1) The Millennium Falcon zooms past Yavin in a redone shot from the Special Edition of *A New Hope*. The entire shot was recast to improve the angle of the camera and the way that it tracked the Falcon as it swoops over the gas giant. Compared to setting up a shot and getting the right camera angle with a four-foot stationary model, computers make it much easier to pick from an almost infinite number of camera angles, helping to make fantasy seem more real.

2) "It was like this, Jabba..." Some 20 years ago, actor Harrison Ford portrayed Han Solo in this scene, with an Irish actor (Declan Mulholland) standing-in for a Jabba creature. Without the time and money to complete the scene he envisioned, George Lucas dropped it altogether—until digital technology made it possible to add a computer-graphic Hutt to the original footage.

3) Rebel fighters for days! The Alliance never looked so strong as in this new shot from the Special Edition. John Knoll, the computer artist at Industrial Light & Magic who constructed the starfighters on a computer, explains that the hard work was building the first X-wing. They could then be resized, rotated and relighted to add as many to the shot as desired.

4) High over the Death Star, a TIE fighter pursues an X-wing fighter in this digitally enhanced scene. This is among numerous shots in the Special Edition that were either cleaned

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up or changed to remove unsightly matte lines or to get rid of (or add to) a degree of motion blur.

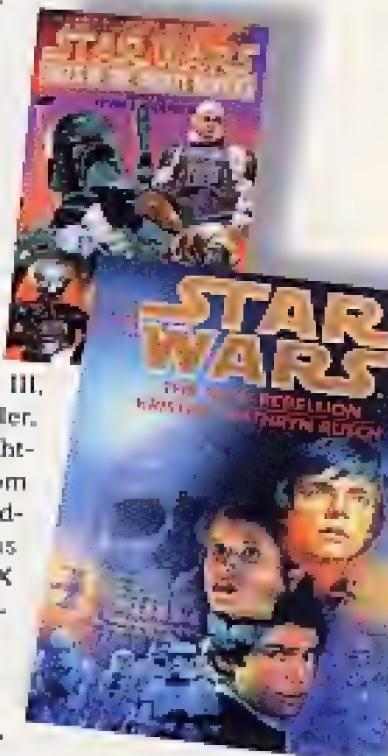
5) Twin suns bake an arid Tatooine in this enhanced shot. The held frame of a sun was replaced with a cleaned-up version, and active grain was added to make the shot crisper and clearer—and thus aid in the suspension of a moviegoer's disbelief.

— CAPTIONS BY STEVE SANSWEET & TOM KENNEDY

PUBLISHING In November, Bantam Books will release a new edition of short stories set in the *Star Wars* galaxy. Edited by acclaimed author Kevin J. Anderson (the Jedi Academy Trilogy), *Tales of the Bounty Hunters* features stories written by Anderson, M. Shane Bell, Daniel Keys Moran, Kathy Tyers and Dave Wolverton. ... By the way, Anderson will

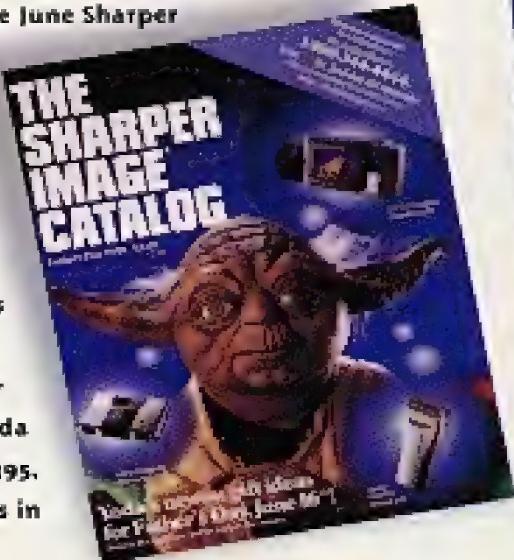
be on tour this fall: November 14 - Borders, Pleasanton, Calif.; November 23-24 - Starlog 20th Anniversary Conference, San Francisco. ... In December, look for the latest Bantam *Star Wars* hardcover novel, *The New Rebellion*, by Kristine Kathryn Rusch (also available as an audiobook from Bantam Audio). **SKYWALKER SOUND** Recent films featuring audio from this Lucas Digital division include *One Fine Day*, starring Michelle Pfeiffer and George Clooney; Disney's next animated feature, *Hercules*; *Enchanted Castles*, an IWERKS film; *Among Whales*, an IMAX film; *Romeo & Juliet*, *Beverly Hills Ninja*; and *Jurassic Park: The Lost World*. ... **THX** The ultra-quality THX Theatre Program has now been certified in more than 1,100 cinemas worldwide. Recent American installations include the theater chains Act III, Cinemastar and Cinamerica. ... A new trailer, "Tex," debuted in THX cinemas. The light-hearted, 46-second intro has visuals from Pixar (*Toy Story*) and sound by Gary Rydstrom (*Jurassic Park*, *T-2*). Reaction has been extremely enthusiastic. ... The THX Theatre Alignment Program (TAP) continues to assure quality film presentation through its various services related to reel review and laboratory work. The department's recent credits include *The Rock*, *The Fan* (Sony Pictures), *Twister* (Warner Bros.) and *Independence Day* (20th Century-Fox). ... THX laser disc titles ran away with all the major awards at the OVDA (Optical Video Disc Association) annual ceremony: Best Overall Disc (*The Lion King*); Best Sound (*True Lies*); and Hall of Fame Best Overall Disc (*Amadeus*). ... Upcoming titles include the *Die Hard* trilogy, *E.T.: The Extra-Terrestrial*, *Heavy Metal*, *The Last of the Mohicans*, *The Sound of Music*, *Speed*, *Twister* and *The Wizard of Oz*. **LUCASARTS ENTERTAINMENT** Rebel Assault, Rebel Assault II, TIE Fighter and Dark Forces Super Sampler Edition are available together on CD-ROM in the LucasArts Archives Vol. 1: The Star Wars Collection. A bonus CD-ROM, *Making Magic*, offers an interview with George Lucas and a preview of the enhancements from the *Special Editions*.

INDUSTRIAL LIGHT & MAGIC Congratulations to ILM for nominations for the Scientific and Technical Academy Awards in the following areas: Viewpoint and Digital Fur and Feathers for Motion Pictures. Voting is December 4, presentations March 1.



IN CASE YOU MISSED IT...

Last Father's Day, Yoda made front page news, and not for anything paternal. The Master Jedi starred on the cover of the June Sharper Image catalog. Inside, Yoda was joined by Jabba the Hutt in a sales spread featuring the Lucasfilm Archives Collection. Both are part of a limited-edition series of authentic maquettes produced by Illusive Concepts. Reportedly, the Yoda maquette, retailing for \$395, sold in excess of 500 units in the first 60 days.



For the *Star Wars* aficionado who has almost everything—from the person who has loads of money—here's the perfect holiday gift: a full-size replica of an X-wing starfighter! It's being auctioned off by Neiman Marcus, the Dallas retailer known for grandiosity. And speaking of grand... you'll need at least 35 grand to land this X-wing, one of only nine such 27' x 19' x 7', fiberglass-over-steel replicas in the universe. That's right, \$35,000 is the starting bid in the mail-in auction, announced in the Neiman Marcus Christmas Book. Whatever's paid over that amount will be donated to the Starbright Foundation, which benefits seriously ill children and is chaired by Steven Spielberg.

If your holiday budget is a bit tighter—and you'd rather not get into a bidding war—consider simply buying one of Neiman Marcus' 500 full-size Darth

Return Of The THE RADIO PLAY

ANTHONY DANIELS REPRISED HIS ROLE AS C-3PO FOR NPR'S RETURN OF THE JEDI RADIO DRAMA.

National Public Radio (NPR) broadcast the world premiere of the highly anticipated radio dramatization of *Return of the Jedi* over the weekend of October 19–20. *ROTJ* aired in two 90-minute blocks as part of NPR's national fall pledge drive, and thereby completed the radio version of the trilogy. It was more than a decade in the making—*The Empire Strikes Back* aired in

1983, two years after *STAR WARS*—but it was worth the wait.

The three-hour telling of *Return of the Jedi* united a stellar cast, with John Lithgow (*3rd Rock from the Sun*) as Yoda, Ed Asner (*Lou Grant, Thunder Alley*) as Jabba the Hutt and Ed Begley Jr. (*Batman Forever*) as Boba Fett. Anthony Daniels reprised his role as C-3PO from the movies and the first two radio dramas. Newcomer Josh Fardon, a graduate of the Yale School of Drama, portrayed Luke Skywalker. The voice of Princess Leia was supplied by Broadway veteran Ann Sachs; Perry King (*Riptide, Melrose Place*) was Han Solo, Brock Peters was Darth Vader and Arye Gross (*Ellen*) rounded out the cast as Lando Calrissian.

Incorporating John Williams' original film score—performed for the prerecorded broadcast by the London Philharmonic—and Academy Award-winning sound effects directly from the Lucasfilm library, the *Jedi* radio drama recreated in breathtaking detail the



THE MAN BEHIND THE SOUNDS

In the small Minnesota town of Marine on St. Croix, far from the Hollywood studio where the *Return of the Jedi* radio drama was recorded, one man did most of the post-production work. Tom Voegeli spent prodigious amounts of time, effort and patience mixing and editing dialogue, sound effects and music on a computer.

VING for X-MAS?



Vaders for a mere \$5,000 each.

Produced by Lucasfilm licensee Rubie's Costume, these 7' 4" mannequin-like figures are dressed in totally authentic Vader garb.

For more information on the X-wing auction or to order the Vader replica—or for the location of any of its 30 stores—call Neiman Marcus at 1-800-825-8000.

story of Luke Skywalker, Han Solo, Princess Leia and Lando Calrissian in their final battle with the Death Star. However, the story was expanded beyond the film's, thanks to a seamless radio script by the late Brian Daley, who authored the previous two broadcasts, as well.

In case you missed the October airing, HighBridge Audio is doing its own trilogy threepeat, releasing audio tapes and a CD of the radio drama. And if you'd like to read along, later in the year Ballantine Books will publish its third and final volume of the trilogy scripts, this one with a special introduction by Daniels. What distinguishes all three are Daley's brilliant expansions, including entirely new scenes and action not found in any of the films or novels.

As he did as soundmeister for the *New Hope* and *Empire* radio plays, Voegeli coordinated the music with the dialogue. "I used as much, if not more music than was used in the film," Voegeli explains. "But of course it's not written for radio, so it takes a huge amount of manipulating. Unlike with film, I can hold dialogue and make a music moment breathe. In the film, the scene with Ben has music accentuating his appearance. In the radio drama, it not only accentuates his appearance, but then it goes on."

Beyond the music and voices, Voegeli also

WILLITTS STRIKES BACK

Willitts Design, the Petaluma, Calif., company that premiered its limited-edition collectible film cel products last year, has introduced its second *Star Wars* entry. This new series features authentic, one-of-a-kind film cels from *The Empire Strikes Back*. As with Willitts' initial offering for *A New Hope*, each individual cel—hand cut from an original film print—is encased in a clear acrylic holder together with a card includ-

ing a wide-screen image of the scene, production art and notes describing the action. Each cel also comes with a serial-numbered identification code and a tamper-proof holographic seal to prevent counterfeiting. At just \$25, these are affordable, unique *Star Wars* collectibles. For more information and images, on-line fans can dial up Willitts on the Web at www.willitts.com.

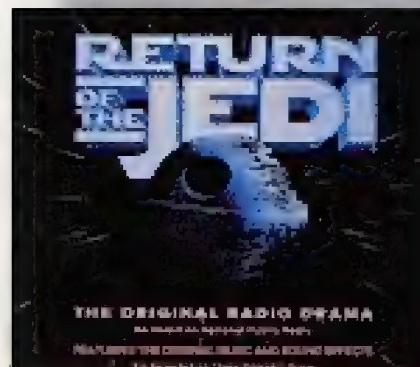


laid in the "voices" for speechless characters, like Chewbacca and Artoo, and various sound effects, such as Vader's breathing. "There were probably 10 to 12 things that I recorded in the studio," he says. Some required clever innovations. Yoda's movement, for example, is done by moving a sandbag over different surfaces.

Voegeli contends that radio's audio magic can make some scenes more compelling than their filmed counterparts. "They surpass the original film where you expect, in storytelling terms. One that strikes me is in *Empire* when Han and Luke spend the night in a tent on Hoth. It's a great scene of two guys with a budding friendship in this enclosed space.

"A great moment in *Jedi* is when Vader removes his helmet. The blend of voices is beautiful [as] Luke takes the helmet off."

With thousands of elements to blend together, how does Voegeli create such beauty? "I mostly do it instinctively. A lot of it is looking for the holes where something can happen. We have tried to make every decision with a real love for radio, not in an old-fashioned radio way, but the state-of-the-art of the medium, just like the films." —By MICHAEL KOGGE



GALAXY GIVEAWAY!

Ballantine Books is giving away 12 copies of *Return of the Jedi: The National Public Radio Dramatization*.

To enter the random drawing, send your name, age and address in a letter or on a postcard to *Jedi* Book Giveaway, *Star Wars Galax Magazine*, One Whitehall St., New York, NY 10004. Entries must be received by January 31, 1997. Winners will be notified by mail.



A NEW DIMENSION

Showcasing its patented 3D digital technology, Topps proudly announces the release of the *Star Wars* 3-D Widevision trading card series. The 63-card set is based entirely on *A New Hope*, but the 70-millimeter, three-dimensional

imagery gives you a whole new trading card experience.

Another first in the set is the Multi-Motion chase card insert, one in every 36 packs. That process creates an image that actually moves—like a movie scene on a card. In this case, you can relive the cataclysmic explosion of the Death Star over and over again.

Also, in each box of *Star Wars* 3-D Widevision, be on the lookout for one of three *Star Wars Trilogy Special Edition* promo cards. Get a glimpse of the enhanced version of *A New Hope*—as well as the *Special Edition* Widevision set coming from Topps in February.

GALaxy GIVEAWAY!

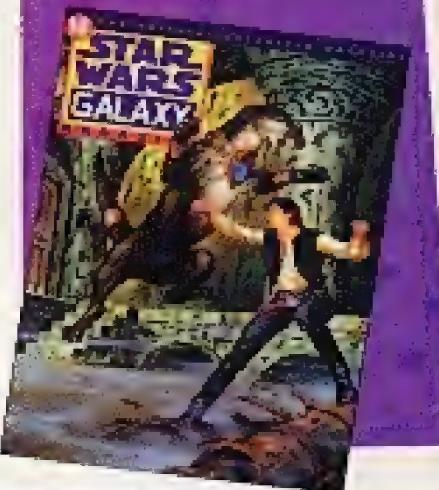
Topps is giving away 10 retail boxes of its *Star Wars* 3-D Widevision cards.

To enter the random drawing, send your name, age and address in a letter or on a postcard to 3-D Giveaway, *Star Wars Galaxy Magazine*, One Whitehall St., New York, NY 10006. Entries must be received by January 31, 1997. Winners will be notified by mail.

COMING IN JANUARY SPECIAL EDITIONS SPECIAL!

What's so special about the *Special Editions* of the *Star Wars* trilogy? Read all about what Lucasfilm did to bring *A New Hope*, *The Empire Strikes Back* and *Return of the Jedi* to theaters in the next issue. Get the inside scoop on:

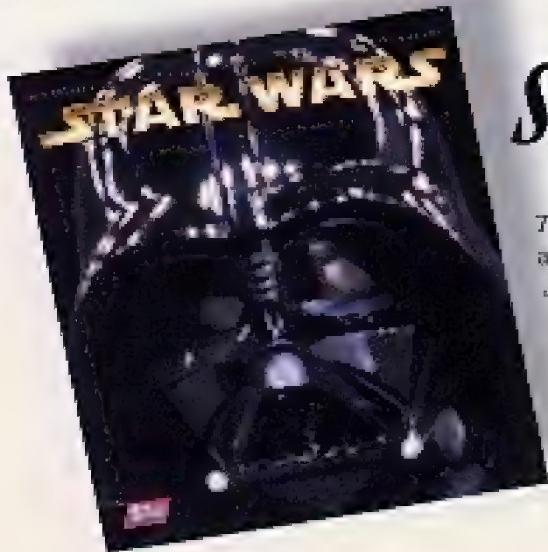
- New live-action footage
- All 3D computer-generated characters and creatures
- Enhanced special effects
- John Williams' remastered soundtracks
- Miss *Special Edition* poster... re-playing game download... news from LucasArts Entertainment... giveaway... trivia contest... and more!



READ ALL ABOUT IT:

STAR WARS Turns 20

Topps will publish The Official *STAR WARS* 20th Anniversary Commemorative Magazine to coincide with the release of the Special Edition of *A New Hope* on January 31, 1997. This collectible publication—completely separate from *STAR WARS GALAXY MAGAZINE*—includes an exclusive introduction by George Lucas, articles recalling the making of the original *STAR WARS* and the Special Editions, the best art of *STAR WARS*, a look at what the actors have been doing for the past two decades, a history of *STAR WARS* merchandise and collectibles, how *STAR WARS* became a cultural landmark and a glimpse inside Lucasfilm Ltd. A Special Collector's Edition will feature collectible bonuses. Watch for this 100-page, full-color souvenir magazine at newsstands, bookstores, comic shops and other outlets nationwide in January.



STAR WARS. SHADOWS OF THE EMPIRE™ TRADING CARDS

**100 SPECTACULAR NEW PAINTINGS BY
GREG & TIM HILDEBRANDT**

**SUPER-THICK PREMIUM COATED CARDS
WITH MULTI-LEVELS OF CHASE & SUBSETS**

FEATURING:

**FOIL EMBOSSED • GOLD GILDED EDGES
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WIN ORIGINAL HILDEBRANDT PAINTINGS
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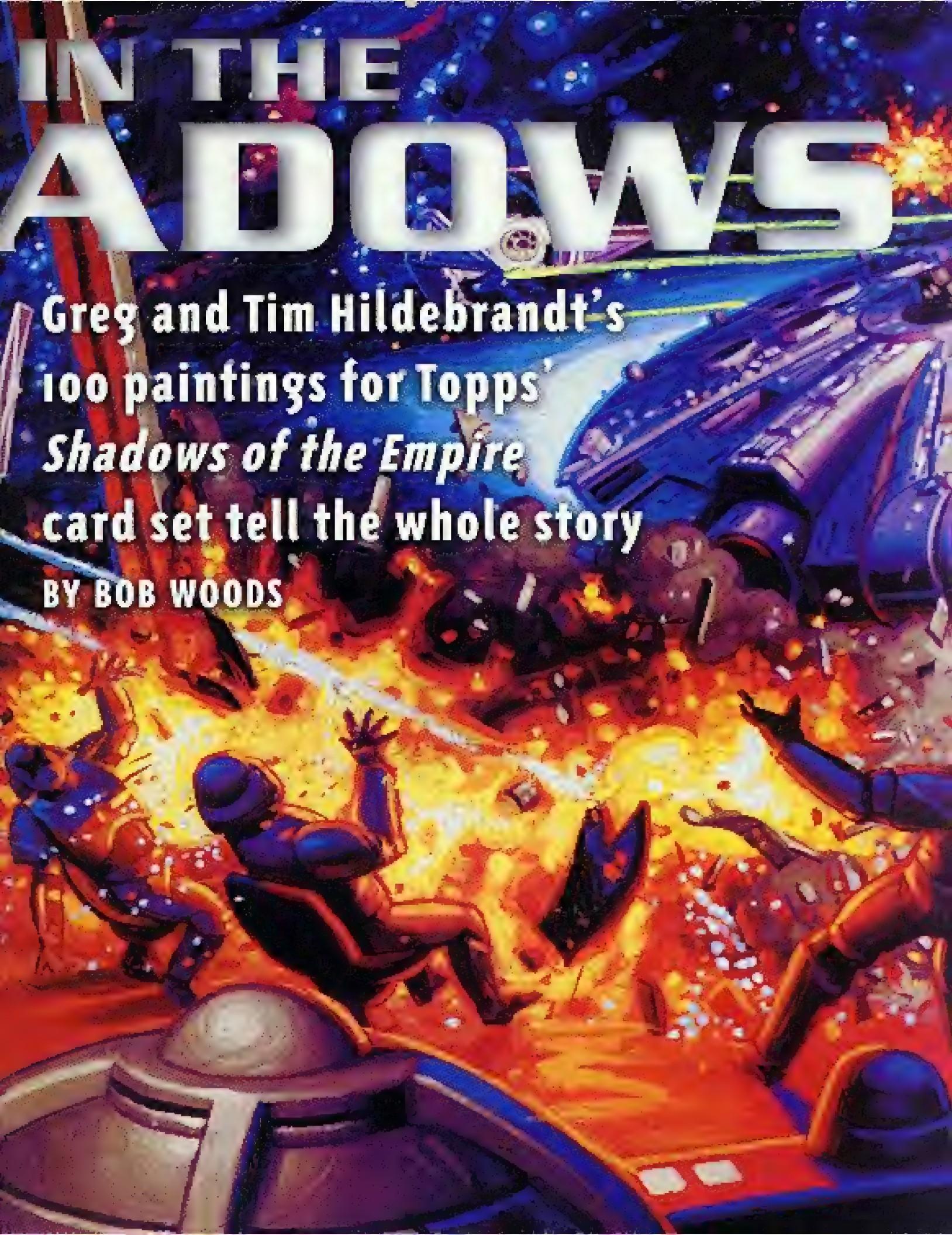
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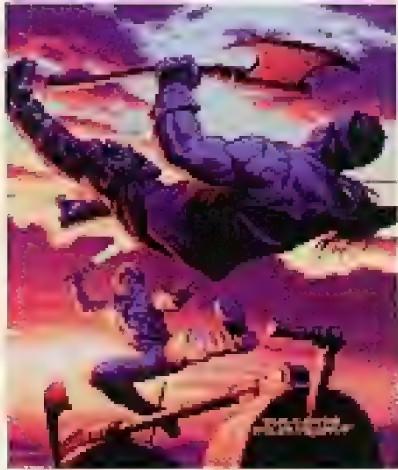




IN THE AWARDS

Greg and Tim Hildebrandt's
100 paintings for Topps'
Shadows of the Empire
card set tell the whole story

BY BOB WOODS



ABOVE: LUKE
TOPPLES A
WOULD-BE
ASSASSIN. BE-
LOW: SHADOWS
ADVERSARIES
XIZOR AND
DARTH VADER,
FACE TO FACE.

THE ART ON
THE PRECEDING
SPREAD IS A
DETAIL FROM
A SPECTACULAR
THREE-CARD
PANORAMA,
SHOWN IN ITS
ENTIRETY
BELOW. THE
PAINTING
ILLUSTRATES
THE NOVEL'S
EXPLOSIVE
FINALE, DURING
WHICH XIZOR
IS DEFEATED.

No, despite unfounded rumors, Lucasfilm will not make a *Shadows of the Empire* movie. But if you want to see what it might look like, the Hildebrandt brothers, twins Greg and Tim, have essentially illustrated the entire story. With 100 brand-new paintings, they've taken every key scene from the best-selling novel, plus excerpts from the spin-off video game and comic book series, and given them vibrant, colorful life, in the distinct Hildebrandt style.

This exciting addition to the *Star Wars* storyline is being presented by Topps this fall as a 100-card *Shadows of the Empire* series. Together with the card backs, which recap the action of all three *Shadows* elements—Steve Perry's novel from Bantam, LucasArts Entertainment's video game for the new Nintendo 64 system and the six-part Dark Horse Comics series—all you need is some popcorn, a box of Raisinettes and a soda to complete the almost-a-movie experience.

Like the making of a film, the production of the *Shadows* card series was a lengthy process that involved careful planning and coordinated execution by an entire creative team. While Greg and Tim Hildebrandt were the ultimate creators, they depended on wide supporting cast—from costume makers to proofreaders—to bring their *Shadows* visions to the canvas and, finally, each of the 100 cards.

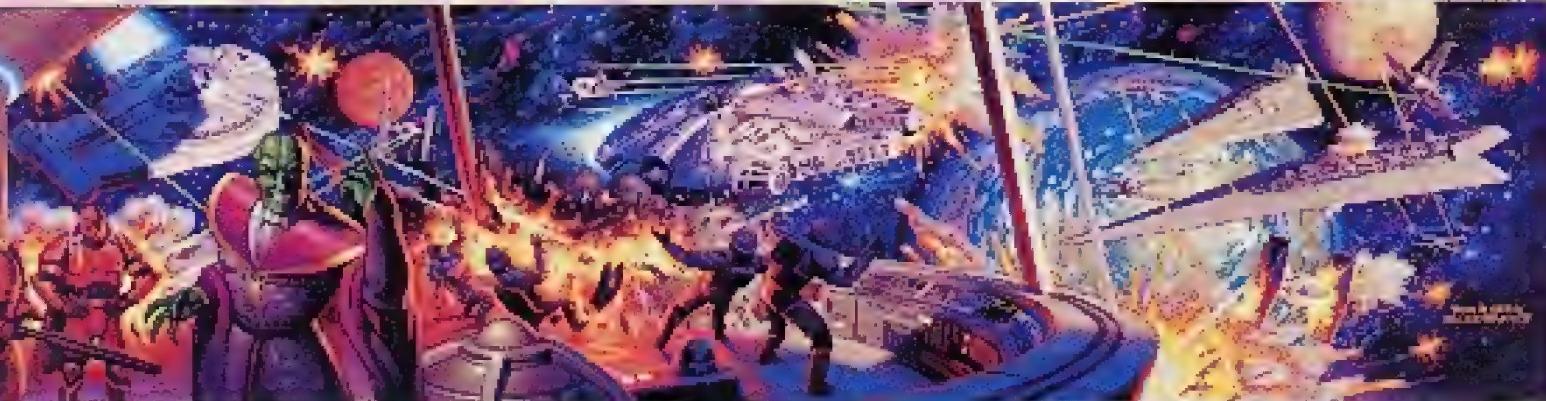
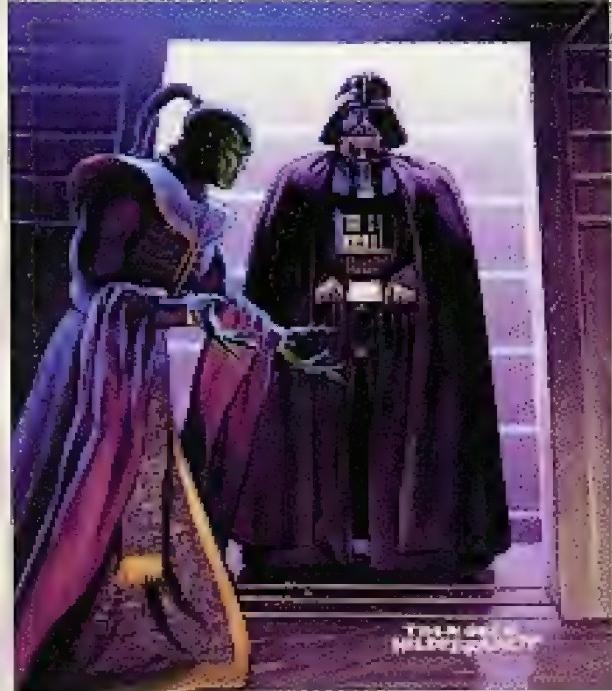
The journey began in August of last year when Greg and Tim, along with their business manager, Jean Scrocco, and I sat down in a hotel room in San Rafael, Calif. We'd just attended the San Diego Comic Convention and were on our way to visit Skywalker Ranch. (In fact, credit must be given here to Gary Gerani, Topps' West Coast man and long-time *Star Wars* collaborator, who originally suggested the Hildebrandts as the ideal illustrators for a card set when Lucasfilm first introduced *Shadows* in late 1994.) We talked generally about the *Shadows* storyline, how it blends familiar *Star Wars* characters and plots with new faces and situations. We talked about Xizor, the pivotal instigator in the story, and other elements unique to *Shadows*.

Soon after that, the Hildebrandts read Perry's manuscript. "Right off the bat, we started to visualize scenes," says Greg. "We had to make sure that we told the whole story in pictures."

Tim recalls their earlier work in actual moviemaking, during the 1960s in their native Detroit, as a helpful background for this job. "We both did storyboards then," he says, "so we approached this like an elaborate storyboard."

From a management standpoint, Scrocco had to initially see that the Hildebrandts had the right stuff to get the job done. "The most important thing for me was to make sure they got what they needed when they needed it, as far as reference materials, people to pose for photo sessions, costumes, etcetera," she says.

After the three of them had read the manuscript several times, earmarked key scenes and considered what they'd need, we held several

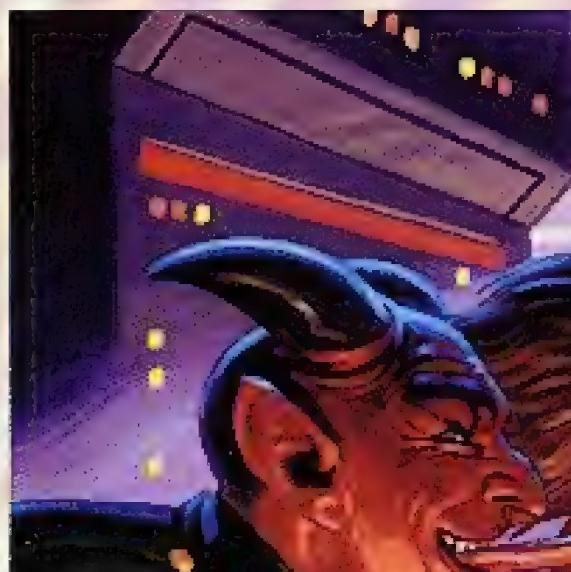




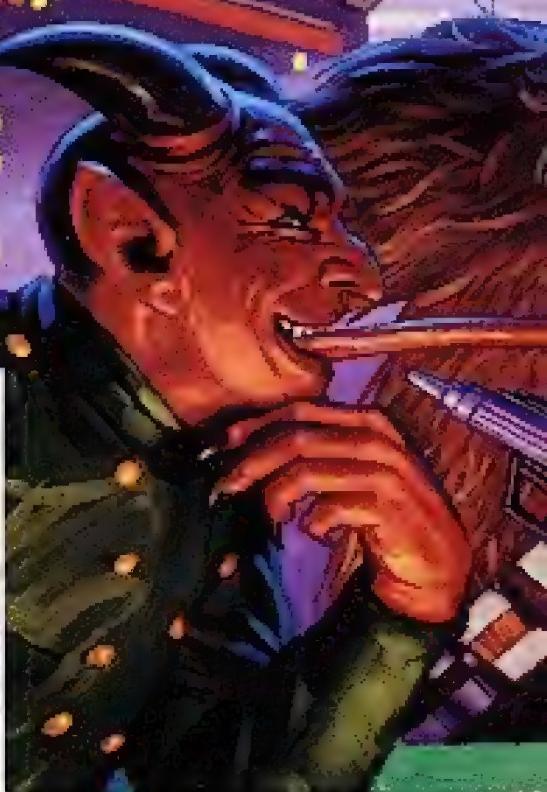
FROM THUMB-NAIL TO FINAL ART, THIS SCENE OF DASH PERSUADING A GUARD TO LET HIM PASS REQUIRED A TEAM EFFORT. A DASH OUTFIT WAS CUSTOM MADE TO FIT THE MUSCULAR MODEL, TOM HANKS.



L 111



THE COLLABORATION FOR THIS CARD INCLUDED HOMEMADE MASKS AND COSTUMES. STEVE RADLER AND LINDA SIEGAL MODELED AS THE DEVARONIAN AND LEIA.



meetings to plot our course. (I served as the coordinating editor of the project and wrote the card backs.) First, it was determined that the Hildebrandts would visualize the main part of the *Shadows* story, as told in the novel, with 72 cards. Two subsets, of six cards each, would cover the ancillary plots revealed in the video game and comics. The remaining 16 cards would illustrate *Shadows'* key characters and vehicles.

Naturally, Lucasfilm had to get into the act, too. Once the Hildebrandts finalized their ideas for the 100 paintings, the list was sent to Julia Russo, Lucasfilm's Director of Merchandising, for approval. After a bit of back and forth, the list was locked up.

The next step was crucial: Greg and Tim had to draw thumbnail sketches for the entire card set. Now, that may not sound like a big chore. After all, a thumbnail is certainly far less complicated than a finished painting. However, with the exacting way the Hildebrandts work, and the effort that goes into this stage, the thumbnails are like the

DNA of their paintings. They contain all the essentials of the final piece. "That's where everything is going to be," Greg explains, "the composition, the lighting, the action. It involves reading, analyzing, visualizing and getting it all down quickly."

The process started with Greg and Tim discussing not only individual paintings, but how they would all come together to tell the story. "We wanted to have a balance of exteriors, interiors, close-ups, medium shots and long shots," Greg says. So by the time they finished a thumbnail—they often did more than one per painting—they pretty much knew exactly how the completed painting would look. Then the brothers pinned all 100 thumbnails on a large wall in their studio to get a glance at the whole set. Once they were satisfied, the thumbnails were shipped to Lucasfilm for approval.

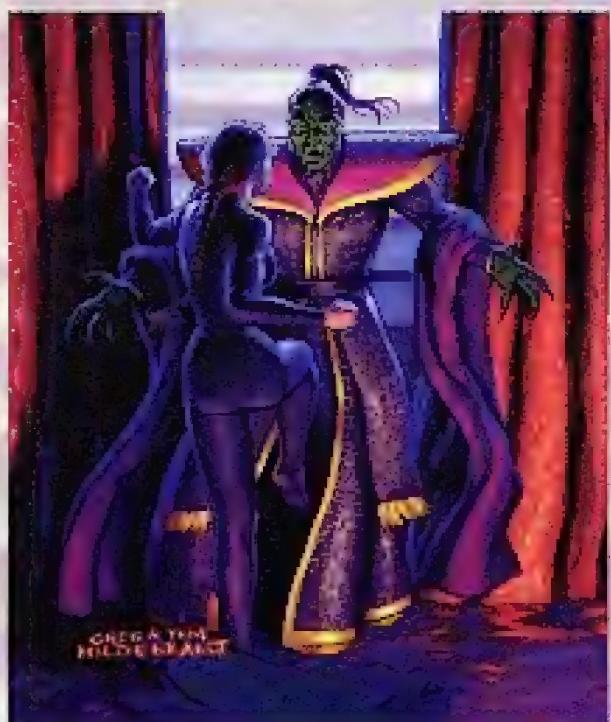
From there, they were ready to do tighter sketches that would include greater detail, especially in the backgrounds. At the same time, the arduous process of gathering a mountain of reference material commenced. Greg and Tim would need visual guides to characters, creatures, vehicles, costumes, weapons, environments and other known entities within the existing *Star Wars* universe.

That was about the time Jean Scrocco hired Joshua Izzo, an art student who became an invaluable assistant in many aspects of the project. For instance, Josh gathered books, photos, art, posters, model kits (most of which he also assembled) and action figures



GREG & TIM
HILDEBRANDT

THESE THREE CARDS PICTURE THE STRONG ROLE WOMEN PLAY IN SHADOWS OF THE EMPIRE. LEIA RAISES HER BLASTER, THEN HER KNEE, TO WARD OFF UNWANTED MALE ADVANCES. GURI (FAR RIGHT) IS XIZOR'S LOYAL, LETHAL, LEGGY HENCHPERSON.



GREG & TIM
HILDEBRANDT

from Lucasfilm and various licensees. And he would have other input as the project wore on.

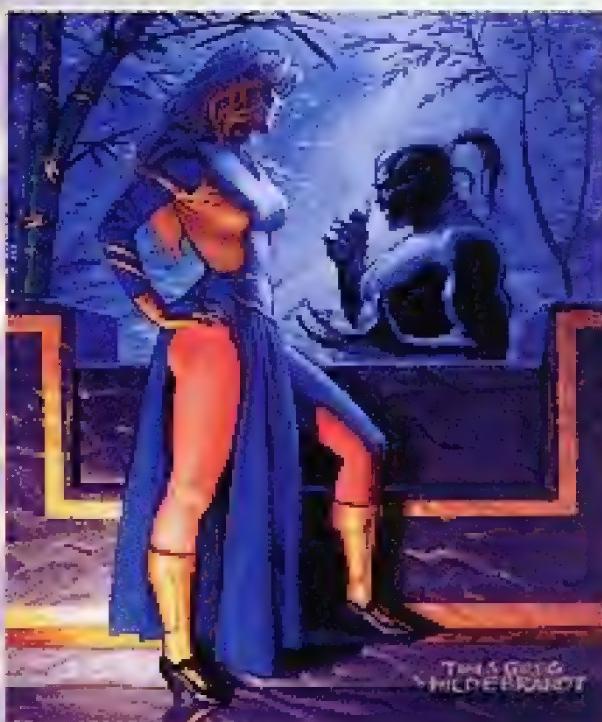
As do many artists, the Hildebrandts almost always photograph costumed models posing in the scenes, exactly as they've been thumbnailled. That allows the artists to have the figures in the action required, and more importantly, they can light each scene. Those familiar with the Hildebrandts know that light and shadows are key ingredients in their work.

The five different all-day sessions, during which *STAR WARS* costumes and props were photographed for the Hildebrandts' reference, were fairly elaborate productions in themselves, with a cast of models, seamstresses and costume makers. The Hildebrandts directed people wearing the costumes through the scenes, which were set up just as depicted in the thumbnail sketches. Special attention was paid to the lighting and shadows. Even Scrocco's assistant Josh—a self-avowed *STAR WARS* fanatic—got in on the fun.

"He was terrific," says Scrocco. "He acted out each scene, and had *STAR WARS* music playing in the background. It really helped create the mood."

Those photos were instrumental guides when painting the characters. The brothers followed preexisting references for many of the interiors and exteriors, though for some they had to use their own fertile imaginations, which was an especially attractive aspect of the assignment. "One of the reasons we wanted this project," Scrocco says, "was because it gave them freedom to do something new with *STAR WARS*, and Lucasfilm gave them that freedom to be themselves."

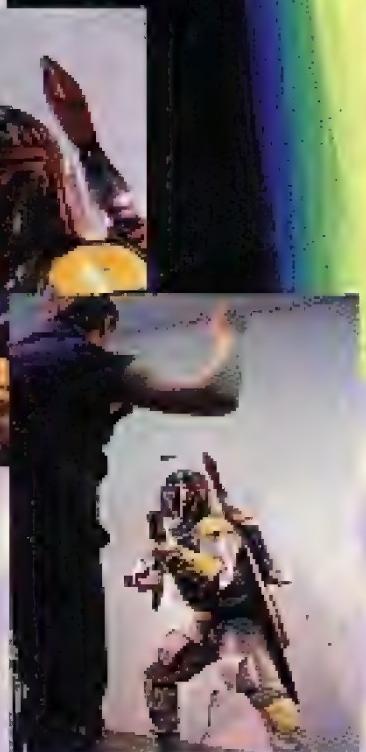
As each final sketch was approved by Lucasfilm and the necessary references were assembled, the actual painting began. It was a sight to



TIM & GREG
HILDEBRANDT



THIS SCENE OF BOBA FETT DISARMING A-LOM IS BASED ON ACTION IN DARKHORSE COMICS' SHADOWS SERIES. TO CREATE THEIR INTERPRETATION, THE HILDEBRANDTS POSED A MODEL IN A FETT COSTUME.



TIM GREG
HILDEBRANDT



THERE IS NOT A LOT OF VISUAL REFERENCE FOR CORUSCANT. BEYOND RALPH MCQUARRIE'S ILLUSTRATED STAR WARS BOOK, SO THE HILDEBRANDTS USED THEIR OWN FERTILE IMAGINATIONS.



behold. Greg and Tim sat a couple feet from each other, dressed in jeans and T-shirts covered with multiple layers of solidified acrylic paints from previous jobs. The walls, drawing tables, easels and most every other available surface in the studio were papered with an assortment of sketches, photos, art and various references. Classical music was always on in the background.

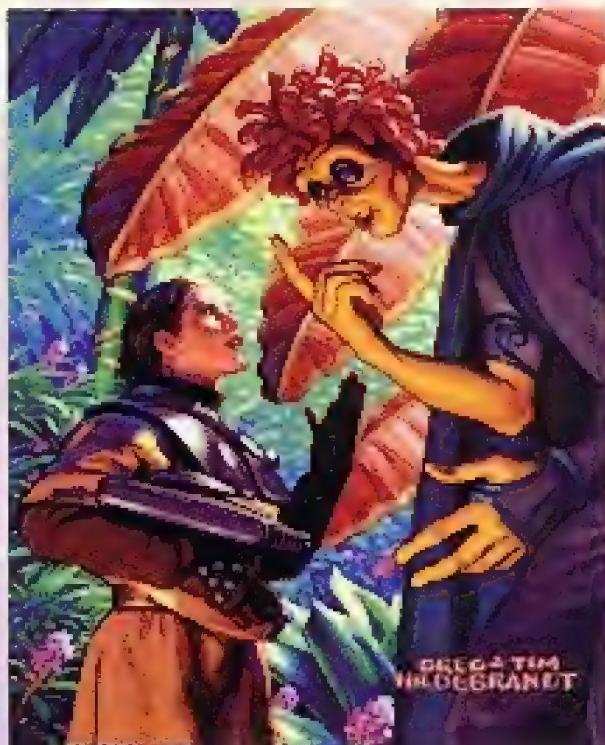
Ever since the Hildebrandts burst onto the science-fiction and fantasy art scene in the 1970s, highlighted by the J.R.R. Tolkien calendars and the seminal *Star Wars* poster, admirers have marveled at their ability to paint in virtually exact styles.

Observers often try to guess who worked on which painting, or if one does backgrounds and the other does characters. Stop guessing, says Tim. "We're interchangeable. We've always worked like that. It's not unique, because our artistic backgrounds, likes and dislikes are the same."

Every painting had to be approved by Lucasfilm, after which the originals were shipped to Topps, digitally scanned and matched up with the card backs. A little more than a year after the initial meeting, the set was complete. Considering everything involved, that's just under lightspeed in the art world.

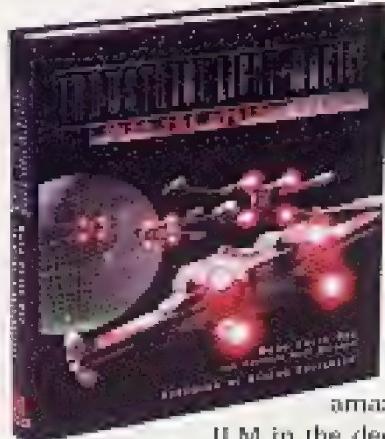
Given that they're such huge *Star Wars* fans themselves, though, the Hildebrandts were up to the challenge of a tight deadline. "It had a lot to do with their enthusiasm for *Star Wars*," Scrocco admits. "Plus, this is the kind of project that gives them the ability to do what they do best: light and color. In that sense, this card set is very unique. There's nothing lit quite like this in the *Star Wars* universe. This set has the Hildebrandts' own trademark on it." ♦

LEFT: XIZOR LURES TABBA THE HUTT INTO HIS PLOT TO ASSASSINATE LUKE. RIGHT: LEIA MEETS WITH SPERO, A HO'DIN MASTER GARDENER.



The People Beh

USING NEW
DIGITAL TOOLS,
ILM WAS ABLE
TO ENHANCE THE
STAR WARS
SPECIAL EDITION
BY ADDING A
CG STAR FIELD,
DEATH STAR AND
X-WINGS.



The name that George Lucas came up with for his special effects company, founded in 1975 to help create *Star Wars*, was precisely apt. "Industrial" describes the nuts-and-bolts mechanics that drive cameras, optical printers and other devices. "Light" goes to the heart of the process by which images are etched onto film. "Magic"... well, it's a universal word to describe the illusions and visual tricks with which movie makers (and other entertainers) dazzle their wondering audiences.

Industrial Light & Magic: Into the Digital Realm pulls back the curtain on each of those three elements as they pertain to the amazing body of work churned out by ILM in the decade since the previous tome, *ILM: The Art of Special Effects*, published in 1986. documented the company's first 10 years. The cavalcade of movies is astounding. Just those connected with



Steve Spielberg, who lists them all in his introduction, are enough for a book in themselves: *Indiana Jones and the Last Crusade*, *Hook*, *Jurassic Park*, *Schindler's List*, *Innerspace*, *Who Framed Roger Rabbit?*, *Back to the Future II and III*, *The Flintstones*, *Casper*. Beyond those, there are such wonder-filled films as *The Rocketeer*, most of

RICHARD
VANDER WENDE
PAINTS A WIDE
HORIZON SHOT
OF THE DEATH
STAR FOR THE
STAR TOURS
RIDE.

Mind The Magic

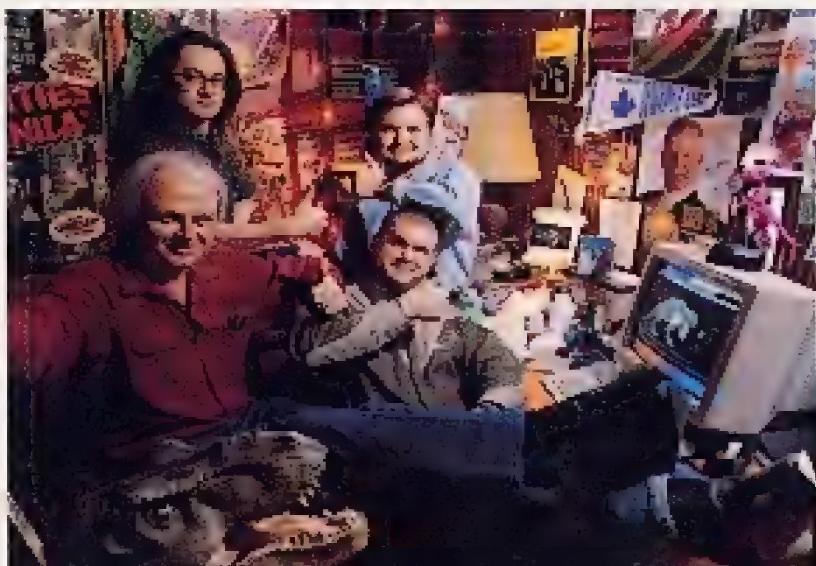
A new book chronicling the second decade of Industrial Light & Magic reveals the human side of special effects



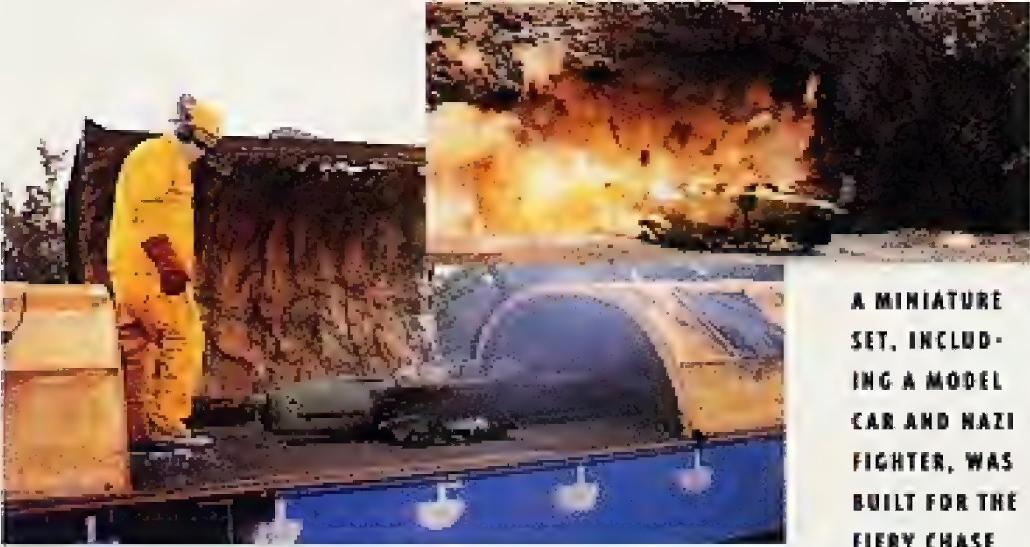
the *Star Trek* series. *The Hunt for Red October*. *The Witches of Eastwick*. *Ghost*. *Radicaland Murders*. *The Mask*. *Jumanji* and *Dragonheart*. (Too late for inclusion were this summer's blockbusters that ILM added effects to, including *Twister* and *Mission: Impossible*.)

There are two other aspects of this new book that may surprise readers: While ILM is popularly linked to the *Star Wars* movies, there is relatively little coverage of the trilogy here, though the chronological format does wind up with a dazzling chapter on the Special Editions. (Remember, too, this new book documents ILM's past 10, post-*Star Wars* years, which were covered exhaustively in its predecessor.) *Into the Digital Realm* also reveals the very human side of the business. What's forgotten sometimes—when we marvel at

a space battle, a digitally rendered dinosaur or a cow-hurling tornado up on the silver screen—is that creative, hard-working, living, breathing people make it all happen. Any technology is only as good as those individuals who develop and control it. What better testament to the concept than the book's index that includes hundreds of names of the last decade's ILMers.



ALL THUMBS? ILM WAS ANYTHING BUT IN CREATING CG DINOSAURS FOR JURASSIC PARK. FROM LEFT: DENNIS MUREN, MARK DIPPE, ERIC ARMSTRONG, STEVE WILLIAMS.



A MINIATURE SET, INCLUDING A MODEL CAR AND NAZI FIGHTER, WAS BUILT FOR THE FIERY CHASE SCENE IN *INDIANA JONES AND THE LAST CRUSADE*.

TO CREATE THE POP-EYED STAR (JIM CARREY) IN THE MASK, ILM CG ARTISTS PREPARED A WIRE FRAME OF THE EFFECT AND THEN COMPOSED IT OVER THE LIVE-ACTION SHOT. NEXT, THEY ANIMATED THE EFFECT ON A COMPUTER. ALL THE ELEMENTS WERE COMPOSED FOR THE FINAL SCENE.

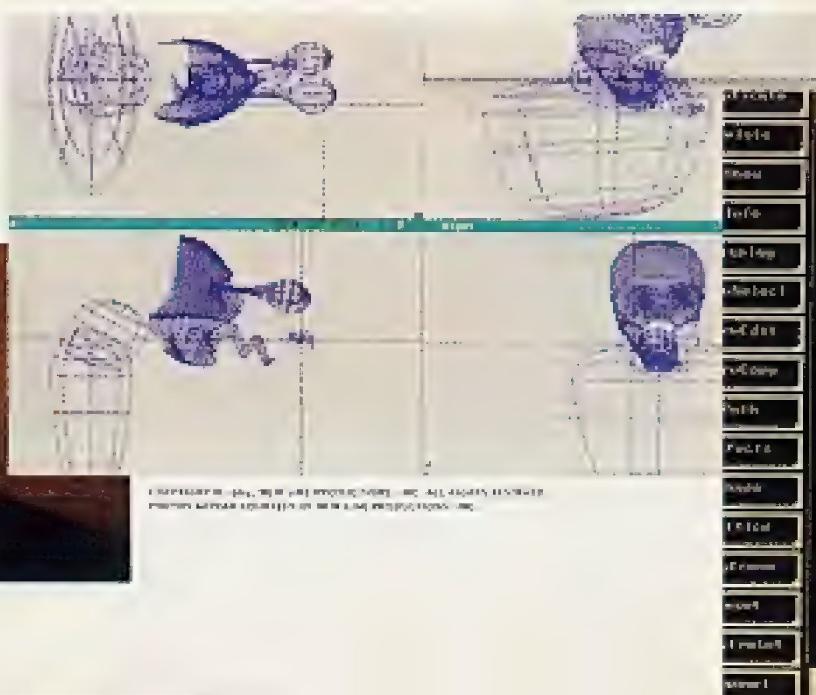
That duality—technology and humanity—is evident throughout the book. It's fascinating to read about what all goes into creating various special effects: the making of models and masks; pyrotechnics; digital compositing; computer-generated backgrounds and much more. Together with the lavish photographs and art, the book delivers the big picture. And in most cases, the photos are not simply movie stills, but behind-the-scenes and pre-production shots that picture those never-seen hundreds of ILMers hard at work.

This is more than a tour of ILM's headquarters in San Rafael, Calif. It is a compelling tale of a wondrous journey, marked by significant breakthroughs, that began in the mid 1980s and is about to culminate with the Special Editions. There is, however, also some extrapolation as to the future direction of movie making, which will be heavily influenced by the emerging digital realm. We are left imagining what George Lucas will treat us to in his upcoming *STAR WARS* prequels.

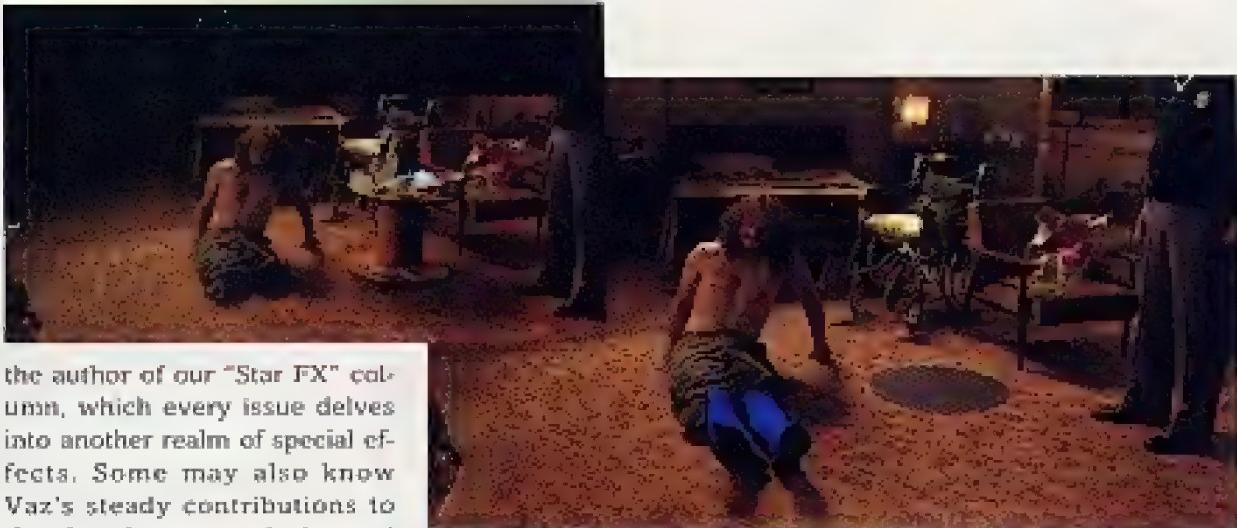
Three ILM breakthroughs are dissected: First are the interactive "ride films," including Disneyland's Star Tours, which is based on *STAR WARS*.

and Body Wars at Disney World's EPCOT Center, which takes visitors through the human body. Second is the computerized compositing breakthrough utilized in such films as *Star Trek Generations*, in which elements like 3-D spaceship models and computer-generated backgrounds are melded on film. The third breakthrough is the invention of digital creatures, like the dinosaurs in *Jurassic Park*, the watery alien in *The Abyss* and the metal-liquid T-1000 in *Terminator 2*.

This story about ILM and the people behind it might have been told differently by another writer, but Mark Cotta Vaz is perfectly suited to straddle both sides. Regular *SWCM* readers will recognize the name; Vaz is



FOR THE HUNT
FOR RED OCTO-
BER, ILM HUNG
SUBMARINE
MODELS ON
VIRTUALLY IN-
VISIBLE WIRES.
THE MURKY
UNDERWATER
EFFECT WAS
DONE WITH
SMOKE AND
OVERHEAD
LIGHTS. COM-
PUTER GRAPH-
ICS WERE USED
TO ENHANCE
THE SCENES.



the author of our "Star FX" column, which every issue delves into another realm of special effects. Some may also know Vaz's steady contributions to *Cinefex*, the quarterly journal that presents sweeping investigations into movie magic. Vaz has chronicled a number of ILM projects for *Cinefex*, which gave him a leg up when he assumed the lead role in *Into the Digital Realm* from the book's predecessor, *Rose Duignan*.

Mark Vaz does not own a TV set. He doesn't have a fax machine. He barely has a computer, though he's not plugged into the Internet. His hobbies include hiking, camping and bicycling. He's a fan of the San Francisco 49ers. In other words, he's not the nerdy type of geek you might expect to be writing about high-tech stuff.

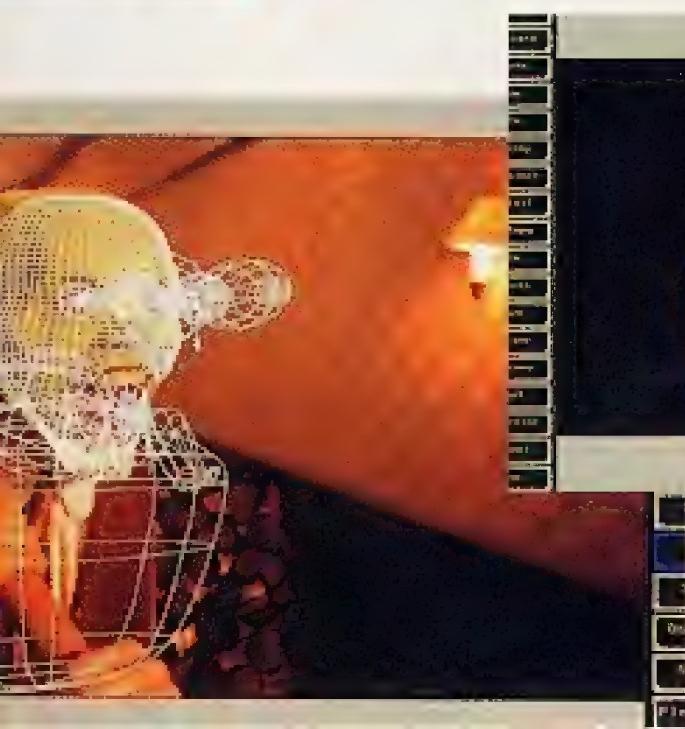
When asked which of the more than 40 interviews he conducted were most fascinating, he notes the one with Ralph McQuarrie. Vaz writes about the illustrator's pivotal preproduction art that helped Lucas secure the money to make *Star Wars*. The writer was also interested, though, in McQuarrie's personal recollections from the Korean war.

It's tough to say that *Into the Digital Realm* is hard to put down. You see, the over-size, 358-page, coffee-table book is difficult to pick up—and those who do should receive gym credit. This is a book made to be laid down on a table, of the cof-

fee-table variety or any other, and gradually waded through while admiring the tremendous collection of photos and art.

No matter how they get through it, readers will find a virtual correspondence course in creating special effects, many of them utilizing state-of-the-art digital tools. The experience is sure to enhance their future enjoyment of on-screen illusions, by uncovering what goes into producing them. Vaz, however, is hoping the book generates an additional reaction. He'd like it if some young readers would see what an incredible world special effects artists live in, and be inspired to join their ranks. He only asks that they don't send him their résumés. ♦

IN FORREST GUMP, TO TRANSFORM ACTOR GARY SINISE INTO LT. DAN TAYLOR, WHO LOST THE LOWER PART OF BOTH LEGS IN THE VIETNAM WAR, ILM "REMOVED" THE LIMBS DIGITALLY AFTER FILMING SINISE WEARING BLUE LEGGINGS. CG MATTE PAINTINGS FILLED IN AREAS OBSCURED BY THE LEGGINGS.



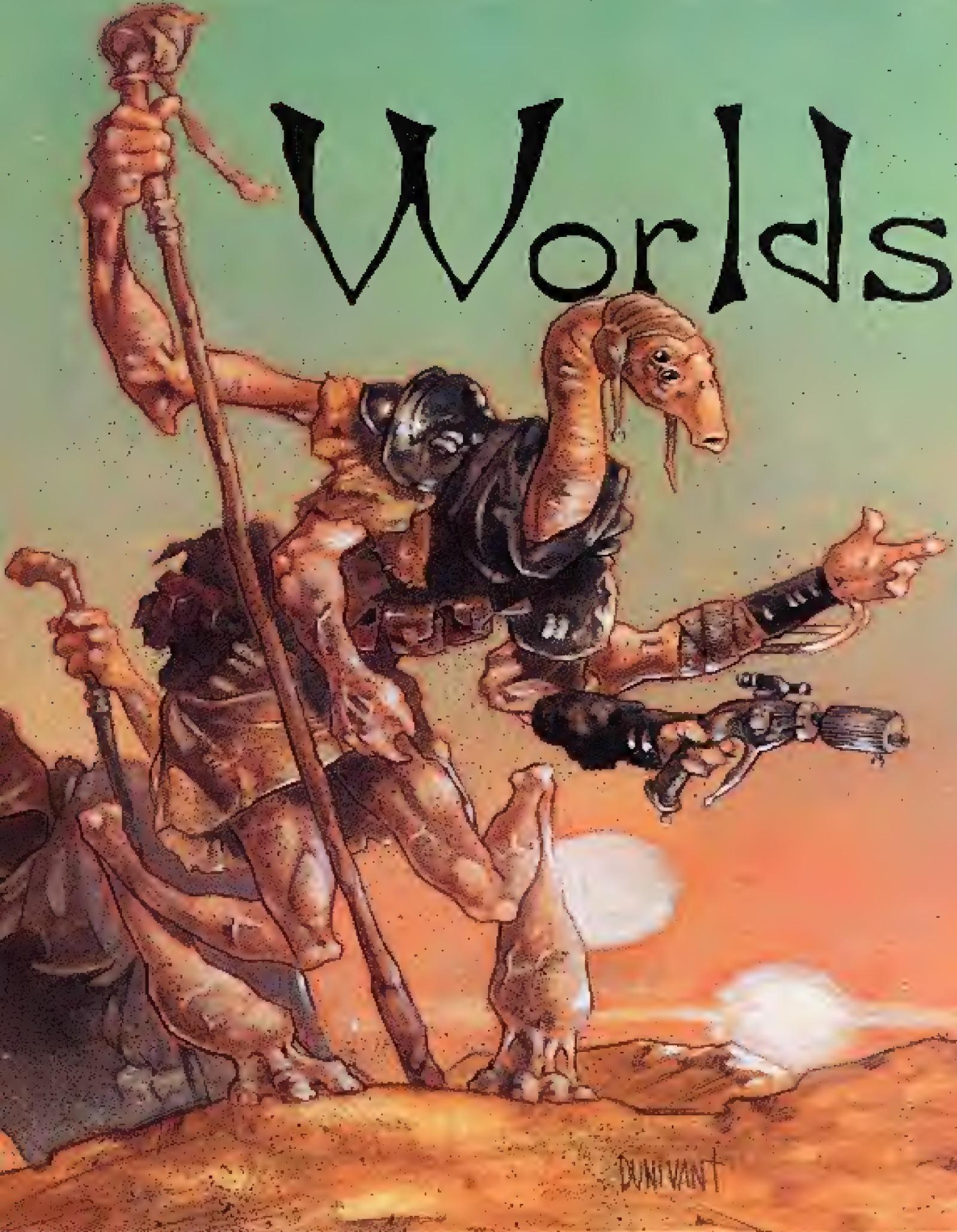
Wanderer

MEET DAUSHOROC,
AN INTERGALACTIC TRADER
IN THE STAR WARS UNIVERSE
STORY AND ART CREATED BY JOHN DUNIVANT
ADAPTED FOR ROLEPLAYING GAMES BY BILL SMITH

THIS WORLD FEELS SO DEAD. Blistered by twin suns, hostile... desolate. I've seen many planets, but none so unforgiving as this one. I wonder how anything can survive here. * I wander the stars without a world to call home. My name is Daushoroc; my partner and good friend is Tamoss. We are traders of gems, artifacts and curiosities. I scour the worlds of the Outer Rim looking for items that may pique the interests of wealthy nobles and corporate leaders. They have a taste for such goods, and I am more than happy to relieve them of their wealth. * This is my first expedition to Tatooine. There seems to be very little on this world of sand. Those who come here often serve the gangster Jabba. I steer clear of him and his minions. No good has ever come of dealing with the Hutt. Tamoss and I have other reasons for being here.



Worlds





It began with a legend. Forty years ago the courier ship *Athallian Messenger* crashed somewhere in the wastes. The sand storms soon devoured the ship. Many treasure hunters have since searched for the wreck and its cargo of ancient gemstones. A few returned empty-handed, but most disappeared, no doubt killed by Tusken Raiders or buried by ravenous sand storms. Even the skittish Jawas refuse to search for the *Messenger*, but they were willing to part with a map and some vague clues in exchange for a few crates of power converters and tools. Tamoss and I are brave enough to search for the gems and foolish enough to discount the dangers.

We are nearing the canyons the Jawas warned me about. I can already sense them in the air. The Sand People must be closing in, hiding in the shadows of the coming night. I'm sure they have been aware of our presence for some time. Only now are they willing to force a confrontation. We must be nearing their camps and water sites. We must be cautious.

I tell Tamoss that, if need be, we should be able to outrun them! Tamoss laughs at that suggestion. We've strapped cooling tarps and water packs to our dewback. Without them, this harsh climate would kill us within a day. We have no choice but to make a peace with the Sand People.

We should profit handsomely if we are successful. Thirty or forty thousand credits could be ours. That money would buy many luxuries, but Tamoss and

WHAT'S ROLEPLAYING?

Roleplaying is a form of the kid's game "Let's Pretend," with slightly more sophisticated rules. Each person playing the game can take the part of his or her own *Star Wars* hero (called a "character"): a Rebel pilot, a smuggler, a bounty hunter—even a Jedi Knight. One player is called a "gamemaster," who acts as a storyteller. The gamemaster describes the scenes of the story to the players, who in turn decide what their characters are going to do. The players' choices affect how the story unfolds. For details, read the *Star Wars* role-playing game sourcebooks from West End Games.

Sadly, my people are slaves of the Empire.

We were easy targets back then. We asked only to be left alone. We were farmers and traders, scientists and students, artists and artisans. Warfare was unknown. We were weak.

Conquered, rounded up and dispersed throughout the galaxy, we were forced to be serve Imperial nobles and labor in research facilities and prison camps. Most of us did not know the meaning of the word "resist" until much later.

Tamoss and I have resisted in our own way. We liberated ourselves from the slaving pens, and now use our trading profits to purchase the freedom of our people. We deliver our liberated brothers and sisters to a safe world far from the prying eyes of the Empire. It is a slow and dangerous process, but little by little we are succeeding.

The silence of the desert twilight, and my reverie, is broken by a high-pitched wail. Tamoss and I see movement from all sides, and instinctively we prepare to flee. Our hind legs pulse with energy, eager to rear up and launch us into the air. Our mid-legs tremble, ready to pull at the sand and send us running!

It is difficult to contain these primitive drives, but we stand our ground and hold our heads high. We cannot show weakness or fear now.

Half a dozen humanoid figures approach. Their faces are obscured by crude breath masks, but their intent is easily understood. They snarl in their crude language, brandishing gaffi sticks above their heads. Tamoss and I keep our handmade blasters at the ready.

Their charge is halted by a single howl. Another Raider arrives; he is small and frail, yet easily pushes past the aggressors. He must be an elder. It is time to make peace: I offer him packets of water and a Tusken battle talisman. He slowly approaches, lowering his gaffi stick. The others begin to hiss and scream, poised to attack. They must think we have more water. I try not to guess what they might do next.

The elder Raider silences the others with a cry, and turns back to me. He claims the water packs and the totem, silently staring at me. He has accepted my presence—for now. Tamoss goes to the dewback to retrieve the small water vaporator. Once assembled, the device is barely two meters tall, yet it could collect enough water to sustain this entire group.

Now it's time to test this truce. I pull out my datapad and show him an image of the ship I am looking for. The elder slowly points toward the distant mountains. He uses his gaffi stick to sketch in the sand, drawing a profile of the distant mountains and making a pair of circles—the twin suns. He traces an arc from the suns over the mountains, and repeats the arc twice more. He turns his back to me, silent. Facing me, he draws a fourth arc, then howls and menacingly raises his gaffi stick. The others follow suit, but stop when he lowers his weapon.

Three days to find the wreck and return through this canyon; that will be time enough. Tamoss and I soothe our nervous dewback while the Raiders blend back into the shadows of the canyon. Now, the only sign of their presence is a few marks in the sand.

It's then that I realize how much my people share with these desert scavengers. We only want to be left alone. We will fade back into the shadows if we can, but will fight if we must. We only wish to survive. And somehow we will. ☺

EDITOR'S NOTE: Artist John Dunivant came to our attention when he entered the "Design An Alien Contest," announced in SWGM #3. A fledgling professional in the science fiction and fantasy field, he agreed to withhold his entry from the competition and work with West End Games' STAR WARS editor Bill Smith to adapt his alien and its backstory for role-playing games. We admire not only Dunivant's creative flair, but also his—and Smith's—cooperative spirit.

DAUSHOROC

DEXTERITY 3D+2 - dodge 4D+2, running 7D, **KNOWLEDGE** 2D+2 - alien species 3D+2, cultures 3D+2, languages 5D+2, planetary systems 6D+2, scholar: artifacts 8D+2, survival 4D+2, **MECHANICAL** 2D+2 - astrogation 3D+2, space transports 3D+2, **PERCEPTION** 4D - bargain 7D, search 5D, sneak 5D, Strength 2D+2, **TECHNICAL** 2D+1 - first aid 3D+1.

MOVE: 24. **CHARACTER POINTS:** 4.

EQUIPMENT: Blaster pistol (1D), walking staff (STR+1D), medpac, datapad (containing maps and datafiles), cooling tarp, blast vest (+1D physical, +2 energy).

ROLEPLAYING HINTS: Daushoroc and Tamoss can be great sources of information, and they'll be sympathetic to anyone opposed to the Empire. They may need to hire on characters for a particularly dangerous expedition, offering good pay and the chance to search for a "lost legend." They may seek lost gems, alien artwork, historical records, lightsabers and Jedi artifacts.

THE EIRRAUCS

The peaceful natives of Eirraus are remarkable for their immense hind legs and have a graceful "leaping run" which can propel them to speeds over 80 kilometers per hour. They have two arms; the middle pair of "mid-legs" are used as arms and forward legs while running.

Eirraucs have a pair of eyes on either side of their long snouts, giving them a wide arc of vision. They gather food with long, well-muscled tongues, which have two small hollows sheathing retracted teeth. When the tongue is extended, the teeth are released to slice and "shewer" food; their diet consists of grasses, grains and carrion. A bony plate at the back of the tongue is used to grind food against the root of the mouth.

The planet Eirraus is exceptionally mild; off-world, Eirraucs have difficulty adapting to extremes in temperature. Their light skin is very sensitive to intense sunlight.

Responsibility to the group is a common Eirrauc trait. They are hard workers and shrewd thinkers, with a great fondness for the arts, particularly drama and music. Eirraucs tend to shun modern technologies, believing that they are dangerous and uncontrolled; they strive to maintain a balance between technology and "the natural order of things."

Under the Old Republic, the Eirraucs maintained a peaceful society of migrating communities. They practiced a form of direct democracy; there were no leaders and each issue was voted upon by all community members. Those who disagreed with an outcome were free to move on to another group.

Unfortunately, the Eirraucs found themselves ill-equipped to deal with the ruthlessness of the Empire. They were easily defeated and enslaved. Only after years of abuses have the Eirraucs learned to retaliate. Many have escaped slavery, and now fight to destroy the Empire. Some have taken up arms and joined the Rebel Alliance, while others—such as Daushoroc—work behind-the-scenes to accomplish their goals.

AVERAGE EIRRAUC: DEXTERITY 2D, KNOWLEDGE 2D, MECHANICAL 2D, PERCEPTION 2D, STRENGTH 2D+1, TECHNICAL 1D+2. **MOVE:** 24.

THE EIRRAUCS: Attribute Dice: 12D, DEXTERITY 2D/4D+1, KNOWLEDGE 1D+2/4D, MECHANICAL 2D/4D, PERCEPTION 2D/4D, STRENGTH 2D+1/4D+1, TECHNICAL 1D+1/4D

SPECIAL ABILITIES — RUNNING: Eirraucs use four of their six limbs when running. They only need to make stamina checks once every hour when running at all-out speed, and get a bonus of +1D to their running skill.

MULTI-ACTIONS: Eirraucs can use their mid-legs as a second set of arms when they're not running; they may take a second action in a round at no penalty. Third actions incur a -1D penalty, fourth actions suffer -2D and so forth. **VISION:** Eirraucs can see in any direction except immediately behind them (300° arc). **TEMPERATURE SENSITIVITY:** In extremely cold or hot conditions, increase all Strength and Dexterity skill checks by one difficulty level. **TONGUE:** STR+1 damage. **MOVE:** 24/80. **SIZE:** 2 meters tall (crouching), 2.4 meters tall (full height).

Galoob Toys must have been listening when Yoda said:

"SIZE MAT"



NEW ADVENTURE
GEAR IS STAR
WARS PARA-
PHERALIA, LIKE
VADER'S LIGHT-
SABER, THAT
TRANSFORMS
INTO A PLAYSET.



Lewis Galoob Toys may have been the second toy company up at the plate in the *Star Wars* "Alt-Star Game," but for the last three years it has consistently hit the ball out of the park with an amazingly detailed and extraordinarily imaginative line-up of vehicles, figures and playsets. What the toys lack in size—they're part of Galoob's long-successful Micro Machines and slightly larger lines—they make up for in play value, authenticity and collectibility.

"We firmly believe that the generation that grew up with the films passed on a *Star Wars* gene to their children," says Mark Goldman, Galoob's President and Chief Executive, reaching for a slightly

tongue-in-cheek explanation for the resurgence in popularity of everything *STAR WARS* in the last few years.

In the coming months, South San Francisco-based Galoob will celebrate not only the 10th anniversary of Micro Machines, but the 20th anniversary of *STAR WARS* and the release of the *STAR WARS Trilogy Special Edition* in movie theaters across the world. And when Galoob celebrates, it throws quite a party. This one will feature a wide range of new *STAR WARS* toys—including a spectacular playset—and entirely new lines. Just for fun, Galoob will offer the first commercially produced figure that looks like George Lucas—although you'll need to squint to be sure.

For Galoob, a *Star Wars* license seemed a natural outgrowth of Micro Machines. Lucasfilm Licensing executives, including Vice President Howard Roffman, were impressed with some *Star Trek* Micro Machines introduced a few years ago at Toy Fair, the annual New York trade show where manufacturers show off their new products. Galoob officials later approached Lucasfilm with a proposal to introduce nine miniature *STAR WARS* vehicles, three from each film, to test the waters. They started shipping in January 1994, and the response was overwhelmingly positive.

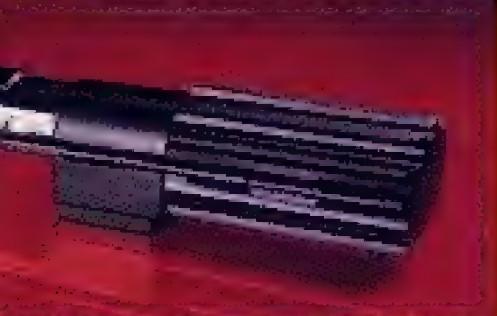
"Our expectations, relative to what they are today, were modest," admits Jeff Cleary, Vice President of Marketing for Micro Machines. But by the time the finely detailed miniature ships hit



"TERS NOT"

By Steve Sansweet

the shelves, Galoob knew it had a smash on its hands. So the company started tooling up to produce what it calls its "platform" playsets. Galoob was already well into the design of what has proven to be popular "helmet" or figural transforming playsets, where a Darth Vader head, for exam-



ple, opens to reveal a mini-Bespin carbonite freeze chamber play environment.

"We introduced our first playsets without TV advertising in June 1994—summer is traditionally dead in the toy business—and they started

selling like it was November with advertising," Cleary recalls. Two months later, the helmet playsets joined the line, adding significantly more play value with their myriad action features. They were so popular that there were regional shortages of some, a problem that Galoob has worked hard to prevent from recurring.

A year after the first *STAR WARS* Micro Machines were introduced, three more assortments were added; today there are 11. Haven't they run out of ships yet?, the *STAR WARS* aficionado might ask. Well, yes and no. Two added sets are forthcoming, "as a reaction to fan requests for more fleet ships for play or dioramas," Cleary says. One set will have a battle-damaged A-wing, Y-wing and TIE fighter; the other will have three X-wings, each with unique squadron striping and different positions for their wings. And instead of stands, they'll come with "flight wands," which look like clear swizzle sticks with tabs on the end for the ships.

While the overall Micro Machines line sells largely in the 4-11 year-old range, the *STAR WARS* portion is attracting mostly 8-11 year olds—and, of course, collectors. The company believes that's because the *STAR WARS* toys are more intricate, and sell better to those who understand the movies. Another persistent customer request—for more figures in different

poses—led to collections of nine stormtroopers, Jawas and the like. The seven existing figure sets will soon be joined by ones of Tusken Raiders, Imperial Navy troops and Rebel fleet soldiers.

In late summer Galoob started shipping two new transforming playsets, a Rebel pilot and that captain of cool, bounty hunter Boba Fett. "The Fett set is the most awesome toy we've put out to date," states Cleary. "When you look at what it does compared to the first ones—and at the same price—you really have to hand it to the designers."

Galoob's Fett helmet opens up to a Cloud City scene. It's set up for plenty of action: a lightsaber duel between Darth Vader and Luke Skywalker; Luke falling through the central core of Cloud City; a prison cell with sliding door; a droid-dismantling dungeon with a conveyor.



JOINING EXISTING MICRO MACHINES *STAR WARS* FIGURE SETS, WITH CHARACTERS IN DIFFERENT ACTION POSES, WILL BE ONE FEATURING REBEL FLEET SOLDIERS.



Two other helmet playsets will be added to the line in 1997: a TIE fighter pilot and an Emperor's Royal Guard. Plus, a new playset concept will be introduced: *STAR WARS* Adventure Gear. Those will be transformable playsets that resemble equipment from a galaxy far, far away, yet transform into something, or someone, else. Luke's macrobinoculars, for instance, will become a scene on Yavin 4, and a lightsaber will transform into part of the Death Star trench with an X-wing fighter that can be flicked toward the exhaust port—or veer off the side of the trench, if your aim isn't true.

Late last year Galoob introduced a slightly larger scale of ship called the X-Ray Fleet, clear plastic ships with paper inserts to make them seem like the ship's mechanical parts. Three new sets will join the four existing ones in early '97. In addition, the J. C. Penney Christmas catalog has a special set of nine fully painted X-Ray Fleet vehicles, with a 10th, the shuttle *Tydirium*, in X-Ray form. Galoob will also experiment with two "very limited edition" toys this fall through direct marketing.

But wait, there's more... or less, in a sense. The company is putting its helmet playsets into the "shrinking machine," and out will come mini-action sets no bigger than a walnut. Initial plans are for four sets of three heads each, followed by a boxed set that includes an "introductory" Darth Vader head that may, or may not, appear in a carded set later.

The "shrunken heads" open up 90 or 180 degrees; inside is a Micro Machines-sized figure of whichever character is represented. Thus the Jabba toy will house a small, loose Jabba figure, as well as a sculpted scene—in this case Princess Leia as a dancing girl.

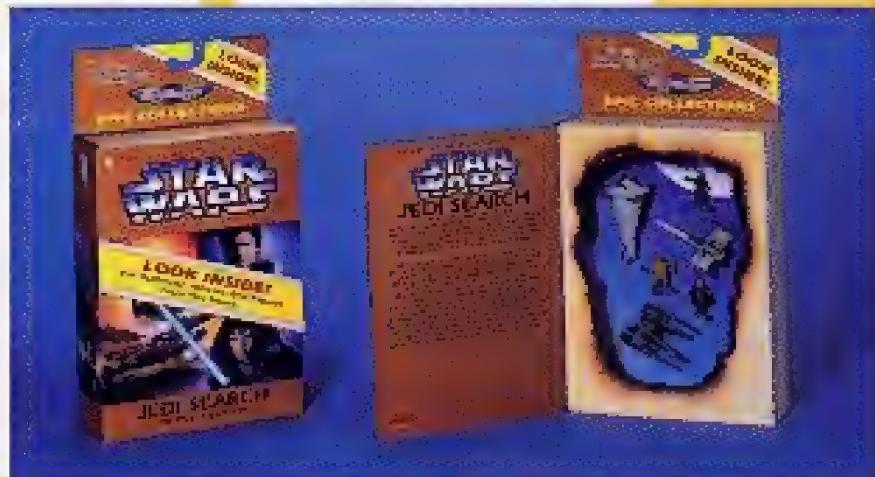
Fans of the recent *STAR WARS* fiction can look forward to Galoob's upcoming Epic Collections. Sold in packages that resemble soft-cover books, each set will contain three characters and two ships—one completely new—from the novels. The first three books represented are *Heir to the Empire*, *The Truce at Bakura* and *Jedi Search*. There will also be individually packaged die-cast *STAR WARS* vehicles in the X-Ray Fleet scale. Each of the initial six vehicles will have an action feature, such as an opening cockpit or retractable landing gear.



MINI "HELMET" PLAYSETS, EACH ABOUT THE SIZE OF A WALNUT, OPEN TO REVEAL A TINY *STAR WARS* FIGURE AND AN ACTION SCENE.

Besides Micro Machines and the X-Ray Fleet, Galoob has scored a major success with its larger scale *STAR WARS* Action Fleet, now under the purview of Jack Beutell, a senior vice president in charge of marketing male action toys. Those toys came about after Gary Niles, Galoob's energetic and enthusiastic Executive Vice President of Marketing and Product Acquisitions, saw some small but articulated figures from another line. He asked the company's design and development staff to come up with a *STAR WARS* figure with moveable limbs, as

THE NEW EPIC COLLECTIONS, BASED ON *STAR WARS* NOVELS, INCLUDE MICRO MACHINES CHARACTERS AND VEHICLES.



Designing Men

For Galoob veterans, STAR WARS is a dream job

Jim Fong, a senior designer with Lewis Galoob Toys since 1985, was originally trained as an industrial designer. A certain movie, though, redirected his career path. "In a way, seeing *Star Wars* in 1977 changed my life," Fong says. "I had been thinking of going into automotive design, but *Star Wars* totally blew me away. After that, my career went in a whole different direction, and I've never looked back."

And there are Galoob's two Tonys. Along with Tony Miller, Galoob's Vice president of Preliminary Design, there's Tony Mondini, Manager of Design on Micro Machines, who both are smitten with *Star Wars*. Mondini was working for another toy company when *A New Hope* was released, and remembers being envious of Kenner designers working on toys from the film. "I never would have believed that 20 years later *Star Wars* would still be alive," Mondini says. "And that I'd be working on it. I still pinch myself."

Miller needs no pinch to recognize Fong's talents. "He was obviously the guy here who knew everything about the movies and had a real passion for them," Miller says, recalling how Fong had come up with the original selection of vehicles for the first three *Star Wars* Micro Machines sets. Adds Fong: "Everything we've done is based on being as pure to the movies as possible, so that when kids and collectors buy the toys, they will recapture the excitement they felt when they saw the films."

When designing a new toy, Fong, Mondini and several regular freelancers start by doing "control" drawings that indicate the size and features. If there are action features, such as on a playset, then the engineering department builds so-called "bread boards," or rough working versions of each feature. The actual models from which the molds are produced are sculpted in Hong Kong by a company that employs many of the top modelers there. "Their attention to detail and authenticity often blows us away," Miller says.

But how does a designer know when he has created something that will work well? "When I was designing those first transforming playsets, I made sure that I didn't deviate from the movies," Fong says.

Galoob on occasion uses current and former model makers from Industrial Light & Magic to do some of its *Star Wars* modeling. Jon Berg, for instance, sculpted the transforming Chewbacca playset.

"I've never been as proud of a toy line," Miller says of the Action Fleet line. "It's a designer's toy. There are almost no compromises in what the toy should look like, its play value and its reasonable price." The one compromise—the ships aren't scaled in size to each other—is a function of the *Star Wars* universe. "You just can't have a 20-foot Star Destroyer toy," Miller adds.

"We try to have as much fun as possible," says Fong, who's been known to strike action poses for snapshots of how he wants figures sculpted by the Hong Kong artisans ("You should see him in his Leia-in-a-bikini pose," Miller jokes). "That fun and our enthusiasm come across in the final toy," Fong adds. "I just love this stuff." —S.S.



well as a vehicle to fit it.

The Action Fleet was launched with six vehicles. Four were added this summer: Y-wing fighter; Slave I; Jawa sandcrawler; and TIE interceptor. This is no ordinary interceptor, though. Remove the helmet of one of its two pilots, and there, no larger than the head of a match, is none other than the visage of George Lucas.

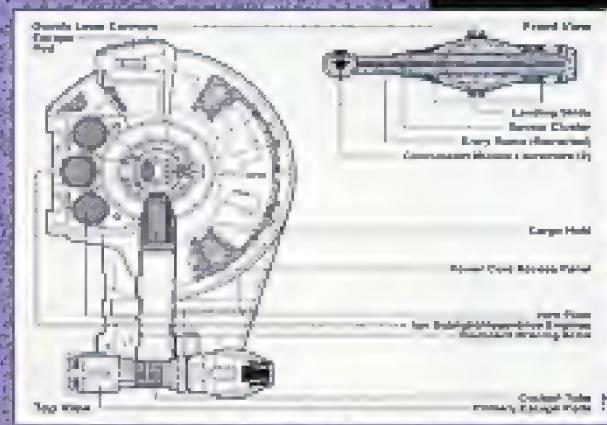
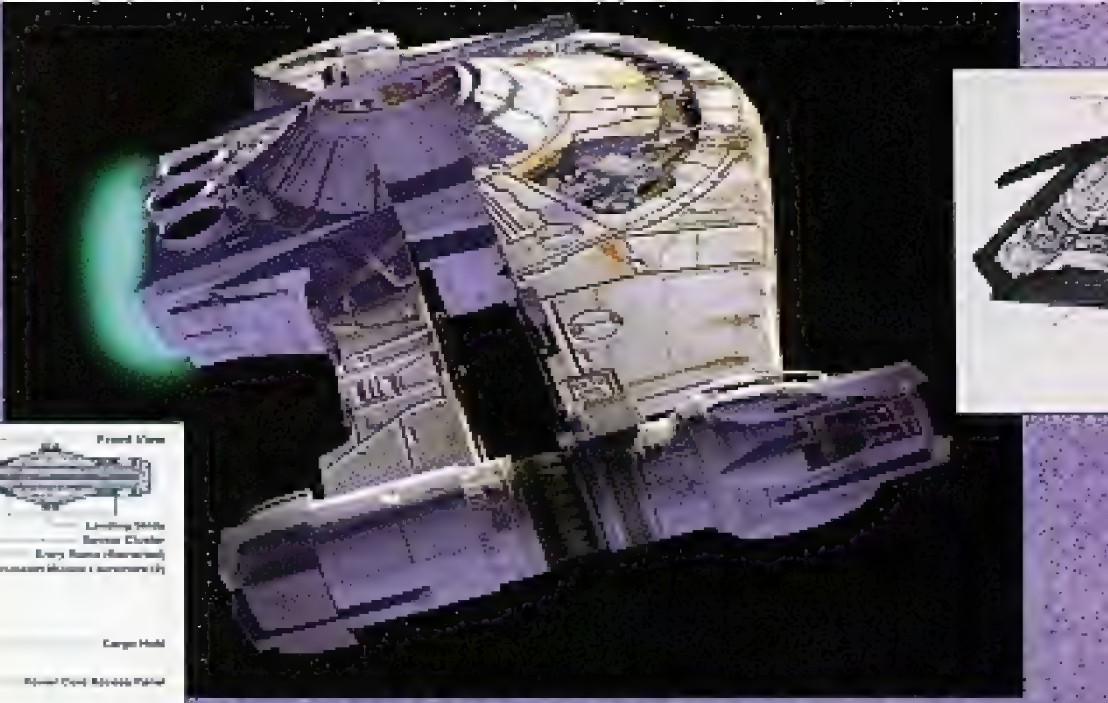
At the same time, Galoob introduced two Action Fleet playsets, both with exterior and interior scenes: Ice Planet Hoth and the Death Star. And now there are five Action Fleet Battle Packs, which include vehicles or creatures and five or six articulated figures. So far the packs include speeder bikes, an AT-ST ("chicken walker"), a bantha, a dewback and swoop bikes from *Shadows of the Empire*. Next spring's Battle Packs will feature a TIE bomber, Prince Xizor's Virago from *Shadows* and a rancor you can "feed."

Additional vehicles to the '97 Action Fleet include a Bespin cloud car, a basic TIE fighter, a B-wing fighter and redecorated "after-market" versions of three earlier releases: Galoob's Tony Miller, a 30-year toy industry veteran, says they're "painted like a Rebel pilot might do it."

With this deluge of new products, next year obviously is a big one for the "small" *STAR WARS* toy company. "Galoob is thrilled to be a member of the *Star Wars* family," says Gary Niles, who's looking far beyond 1997. "We're confident that, based on our performance, we will continue to be a part of it for a long time to come." ♦

GAOOB'S 1997 X-RAY FLEET INCLUDES INDIVIDUALLY PACKAGED DIE-CAST VEHICLES, INCLUDING AN X-WING STAR-FIGHTER.

THE OUTRIDER
WAS DESIGNED
BY DOUG CHIANG
AND ADAPTED BY
LUCASARTS' ION
RHODES AND
BLUEPRINT ART-
IST TROY VIGIL



SHADOWS OF THE
EMPIRE

SHADOWS OF THE
EMPIRE

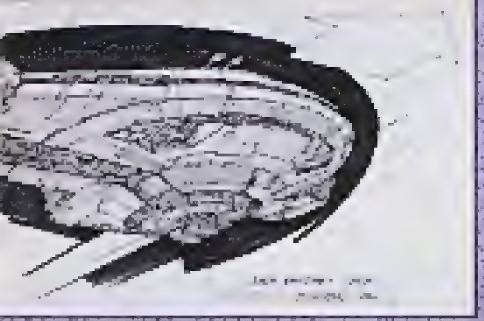
FROM THE MOMENT MOVIE AUDIENCES SAT IN AMAZEAMENT,

watching that Star Destroyer rumble across the silver screen in 1977, *Star Wars* has employed spaceships and other vehicles and vessels as key "actors." Beyond the films, *Star Wars* comics, novels, video games, trading cards, toys and collectibles have borrowed those actors and, in some cases, cast many new ones—from massive Dreadnaughts to E-wing starfighters. Now, *Shadows of the Empire*, the recent and prominent addition to the *Star Wars* "canon," has introduced several more vessels to the fleet.

As Luke, Leia, Lando, Boba Fett, Darth Vader and other familiar characters featured in *Shadows* climb aboard their well-known ships, including the *Millennium Falcon*, Slave I and Vader's Executor, the story's fresh faces pilot intriguing new craft—Prince Xizor's Virago, Guri's Stinger, Dash Rendar's Outrider, marauding bikers' swoops, IG-88's IG-2000 and Bossk's Hound's Tooth.

While they've been instantly integrated into the *Star Wars* universe, the *Shadows* ships didn't just appear from out of the wild blue yonder. They are the products of continuity, collaboration and creativity among a dedicated team of writers, artists and designers.

SHADOWS OF THE
EMPIRE INTRODUCES
SEVERAL MEMORABLE
VEHICLES TO THE STAR
WARS SPACE ARMADA

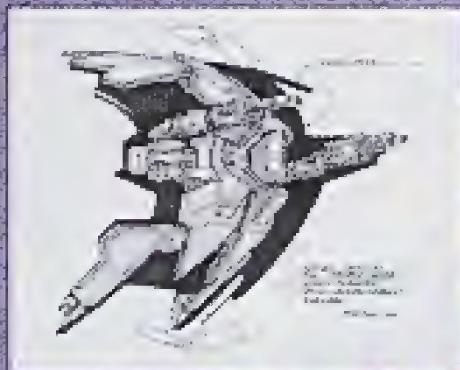


We don't actually "see" any of the ships in Steve Perry's *Shadows of the Empire* novel, though they figure into much of the book's action—from humorous scenes where R2-D2 and C-3PO are forced to fly the Falcon to the book's finale detailing a furious space battle over Imperial City. It's in the Dark Horse Comics series,

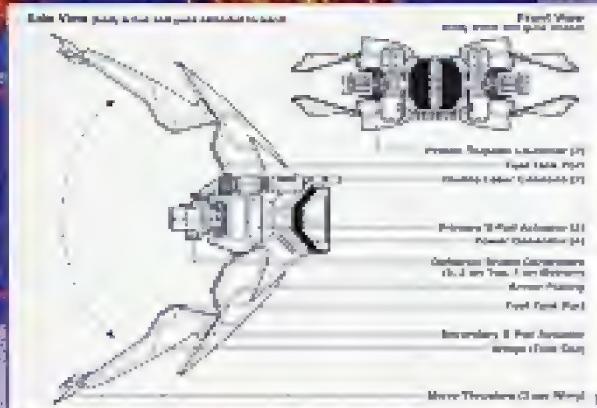
the LucasArts/Nintendo video game, the Topps trading card set and the various toys and collectibles where we get a good look at the ships. The comic books, for example, heavily feature Boba Fett aboard Slave I; video game players, as Dash Rendar, pilot not only his Outrider, but also a snowspeeder and a swoop bike; the Hildebrandts have rendered a six-card vehicles subset; and Kenner and Galoob are among licensees that have produced *Shadows* ships.

The efforts by which the new ships were created are noteworthy. Consider Xizor's Mirago, which was ultimately designed by Doug Chiang, a former Industrial Light & Magic artist and now Concept Art Director for the upcoming *Star Wars* prequel movies. To assist Chiang, Lucasfilm's Continuity Editor Allan Kausch supplied him with some preliminary background information: "Xizor is the arch villain of the underworld, and the main new character of the *Shadows* project, so his ship is important." [LucasArts designer] Jon Knoles pictured a large ship, but we feel that it should be a starfighter (i.e. of X-wing size), so that Xizor can slip in and out of Coruscant without attracting too much attention. Lucy [Wilson, Lucasfilm's Director of Publishing] envisions a stealth bomber-type of design, though you have

RENDERING



GREG AND TIM HILDEBRANDT TOOK CHIANG'S DESIGN OF THE MIRAGO, XIZOR'S STARFIGHTER, AND APPLIED IT TO THEIR SPACE BATTLE SCENE, PART OF THE SHADOWS CARD SET FROM TOPPS.



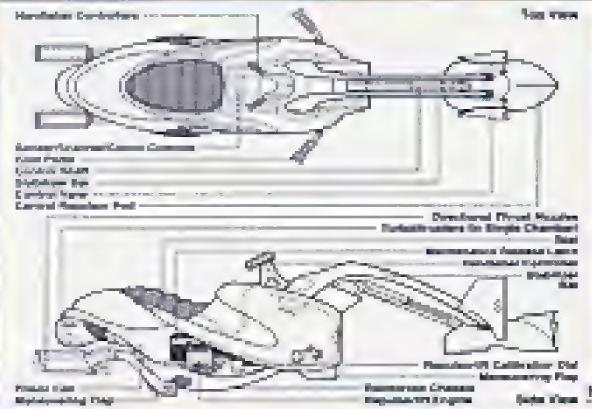
free rein to come up with something cool. Xizor is reptilian—perhaps his ship can reflect that? The only other input we've got is that it might be black, with lots of chrome: something really 'bad.'"

Chiang, who began drawing spaceships in junior high school, found inspiration for the Virago while working on *Jumanji* for ILM. During a scouting trip to Vancouver in 1994, he saw some old, cast-iron pulley castings that are reflected in Virago's clamshell-style design. "I had taken pictures of the pulleys because I knew at some point they'd make interesting spaceships," says Chiang, providing insight to his creative process. "You could easily put two of

THE SWOOP
BIKES IN SHAD-
OWS ARE BASED
ON THE DESIGNS
FOR THE SPECIAL
EDITION OF A
NEW HOPE.

proach in designing the Outrider. Taking into account Dash's marked similarities to fellow smuggler and swashbuckling pilot Han Solo, Chiang turned to the *Millennium Falcon* for inspiration. In particular, he considered the Falcon's asymmetrical cockpit, which is basically a sphere with two prongs on it. "I played around with different variations on that theme," Chiang says. Indeed, in the backstory on the Outrider, de-

MY BEST SHOT
TO SHAKE THEM
OFF IS IN SEEGAP'S
CANYON! BUT THEY'RE
GAINING FAST...



the pulley shells together to form the shell of Xizor's ship."

That's basically what Chiang did, designing a streamlined warship with folding wings; they're tucked in for normal flight, but fold out during battle, revealing armored shields and a battery of guns. "The shields open up and the guns pop out," Chiang explains, "so it changes shape, like different personalities reflecting the mood of the pilot."

To personify Dash Rendar, who was devised by Steve Perry, Chiang took a different ap-



veloped by West End Games' *Star Wars* Editor Bill Smith for his recent book, *Star Wars: An Essential Guide to Vehicles and Vessels*, the spaceship is a newer class of the Falcon, a Corellian YT freighter. Like Han's ship, too, the Outrider is appropriately tricked out for smuggling missions, with plenty of cargo space, super-sized engines and fortified weapons—albeit everything's updated from the Falcon's antiquated construction.

Because *Shadows of the Empire* was always planned as a multimedia project, the designs for one medium had to be compatible with others. So, for example, Chiang's Virago and Outrider were adapted to the comics by artist Killian Plunkett (though Plunkett did some early designs for a collapsible Outrider that were never used). And because so much of the comic's action takes place inside spaceships, Plunkett had to create interiors, too.

Plunkett, who had worked on earlier *Star Wars* projects for Dark Horse, including covers for *Droids* comics and a Boba Fett illustration for the cover of a *Classic Star Wars* anthology of old newspaper strips, also generated some *Shadows* ships designs. During the project's conceptual stages, he developed the look for Guri's shapely, feminine Stinger, a figure-eightish vessel that's both sleek and lethal. Plunkett also produced an early version of assassin droid IG-88's ship, *IG-2000*. It was inspired, interestingly, by the All-Terrain Scout

Transports (AT-STs) seen in *The Empire Strikes Back* and *Return of the Jedi*. IG-2000 sports plincer-like wings and a large "life-support cage" for holding the bounty hunter's prey during transport. Plunkett's concepts of the ship were ultimately streamlined by Chiang for the final design. Designs for the Special Edition of *A New Hope* were used for *Shadows* to come up with the swoop bikes. In the novel, Luke is attacked

BOSSK FLIES HIS HOUND'S TOOTH, DESIGNED BY KILIAN PLUNKETT, IN THE SHADOWS COMICS.



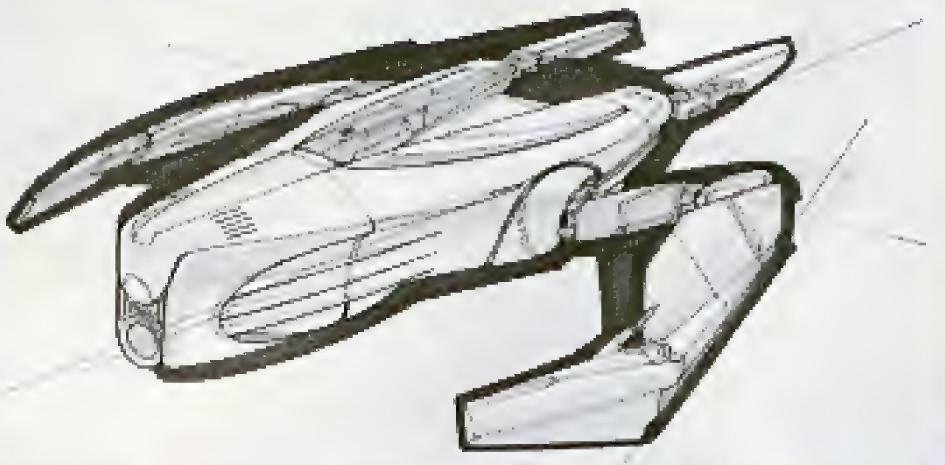
by a swoop trooper; he commandeers one and does some fancy flying through Beggar's Canyon. Swoops are also prominent in the *Shadows* comics and the video game, where Dash does some riding, too. Plunkett rendered Bossk's Hound's Tooth for *Shadows*, as well.

Different types of challenges were confronted by LucasArts designer Jon Knoles, who led a team that applied existing and new designs in developing three-dimensional ships for the *Shadows* video game. Instead of pen and paper, their palette was a computer and half a dozen sophisticated software tools. "TIE fighters are a breeze, and Star Destroyers are simple shapes, basically a triangle and a couple of blocks," Knoles explains. But Dash's Outrider was tougher to apply to 3-D. "It's a very nice ship, but like the Falcon it's round, and asymmetrical objects are really difficult to make."

Like Plunkett, the LucasArts team created interiors of ships, though the interactive element of the video game is vastly different from reading a comic book. "In some battle sequences you'll be able to fly the Outrider and control its guns," says Knoles. "You'll

already-demanding task—producing actual 3-D objects for mass production—is even trickier in cases where the vehicles have to be able to fit matching action figures. For instance, the "play value" of a swoop bike is greatly enhanced by having a figure to ride it.

Without a *Shadows of the Empire* movie to bring its newly created characters and vehicles into a celluloid union with the known *Star Wars* universe, it was the role of dozens of collaborators to satisfy fans with other-than-movie prod-



faceout

DOUG CHIANG'S FINAL SKETCH FOR IG-88'S IG-2000. IT WAS INSPIRED BY THE AT-ST.

actually be sitting in the turret... you'll see the control console and be able to swivel around and shoot from there."

At the same time the comics artists and game designers were busy blending the new *Shadows* ships with the Falcon, Slave I, X-wings, TIE fighters, Star Destroyers, AT-ATs and other established *Star Wars* vehicles and vessels, Greg and Tim Hildebrandt were incorporating them all into many of the 100 paintings they did for the *Shadows* trading card set (see the related story on page 14). The vehicles are also included in *Shadows* products from Tachart (blueprints rendered by Troy Vigil) and West End Games (*Shadows* roleplaying game sourcebook including art by Chris Gossett).

As well, designers at Kenner, Galoob and Applause have adapted the vehicles for toys and collectibles. Their

ucts. Judging from how seamlessly the *Shadows* vehicles have been amalgamated, they should be key actors in the saga well into the next millennium. ♦

STAR WARS SHADOW STALKER

ARE YOU CERTAIN
THIS IS THE CORRECT
LOCATION, SIR? ACCORDING
TO MY DATAPAD, THIS BUILDING
DOESN'T EVEN EXIST.

FORGET THE
DATA, SOLDIER. OF ALL
THE PLACES ON
CORUSCAN...

...NO MAP WOULD
ACKNOWLEDGE
THIS ONE!

6159, STAY WITH
THE CHARIOT. WE'RE
GOING IN.

YES, SIR.

Story - RYDER WINDHAM Art - NICK CHOLES Lettering - MICHAEL TAYLOR Colors - CARY PORTER

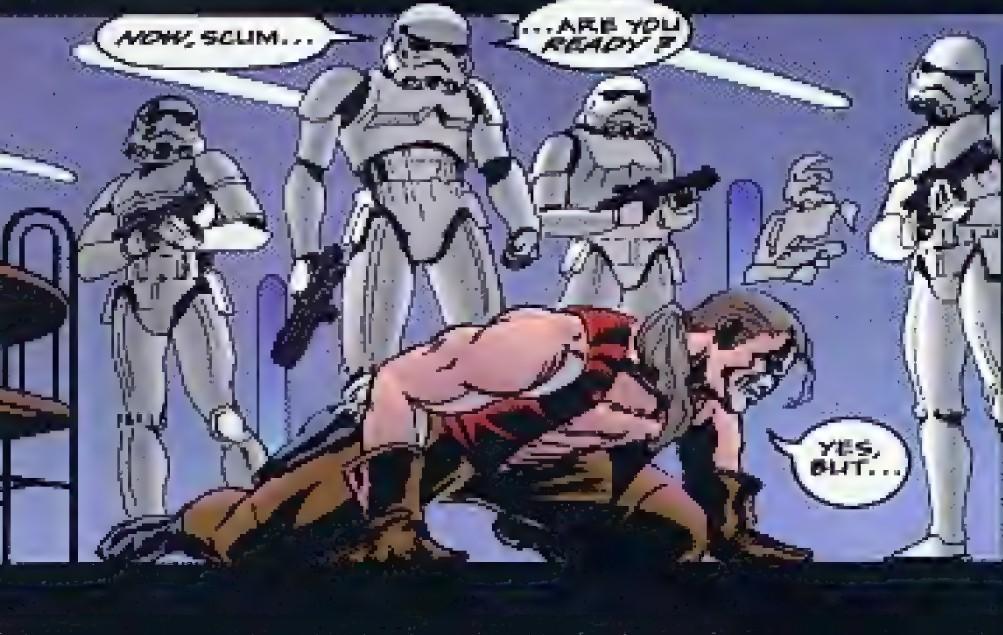
THERE HE IS.

YOU! YOU'RE
WANTED!

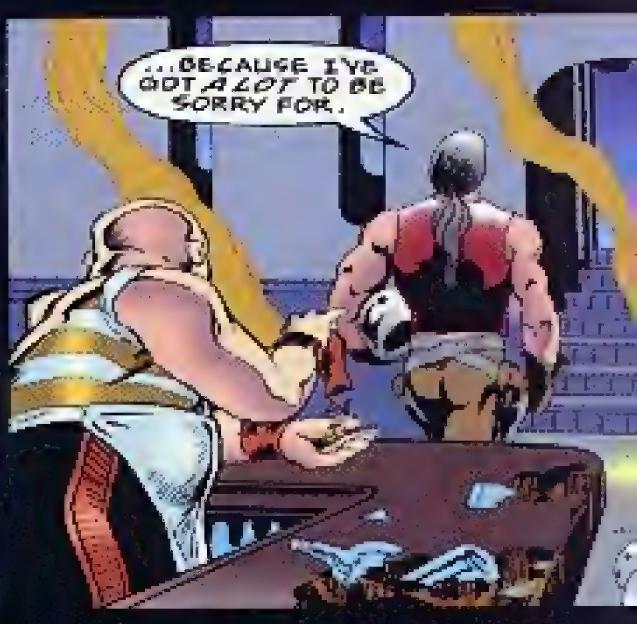
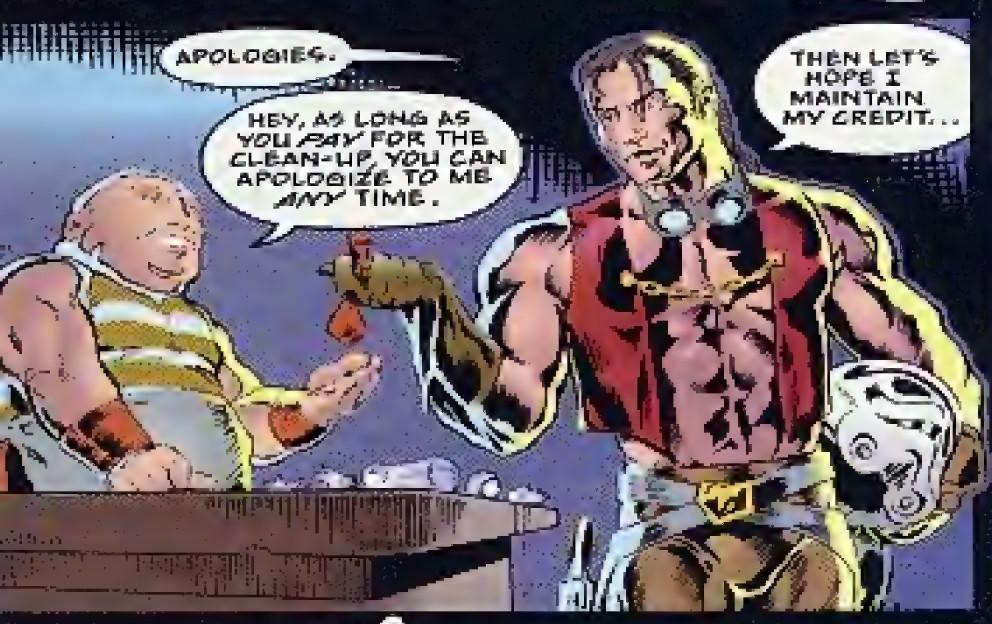
ME? BUT I HAVEN'T
FINISHED MY PRINK
YET.

MAYBE I DIDN'T
MAKE MYSELF CLEAR...









BASE TO ZETA SQUAD. COME IN ZETA SQUAD. BASE TO---

ZETA SQUAD TO BASE. WE'RE ON OUR WAY IN.

EXPLAIN YOUR DELAY, ZETA SQUAD.

EXPLAIN! MAYBE YOU SHOULD EXPLAIN WHY NO ONE TOLD US THAT OUR PICK-UP WOULD BE A FORMER COMBAT TRAINER FROM THE ACADEMY!

YOU'RE OUT OF LINE, SOLDIER! BASE TO SQUAD LEADER.

WHAT'S YOUR PRESENT HEADING?

RIGHT BEHIND YOU...

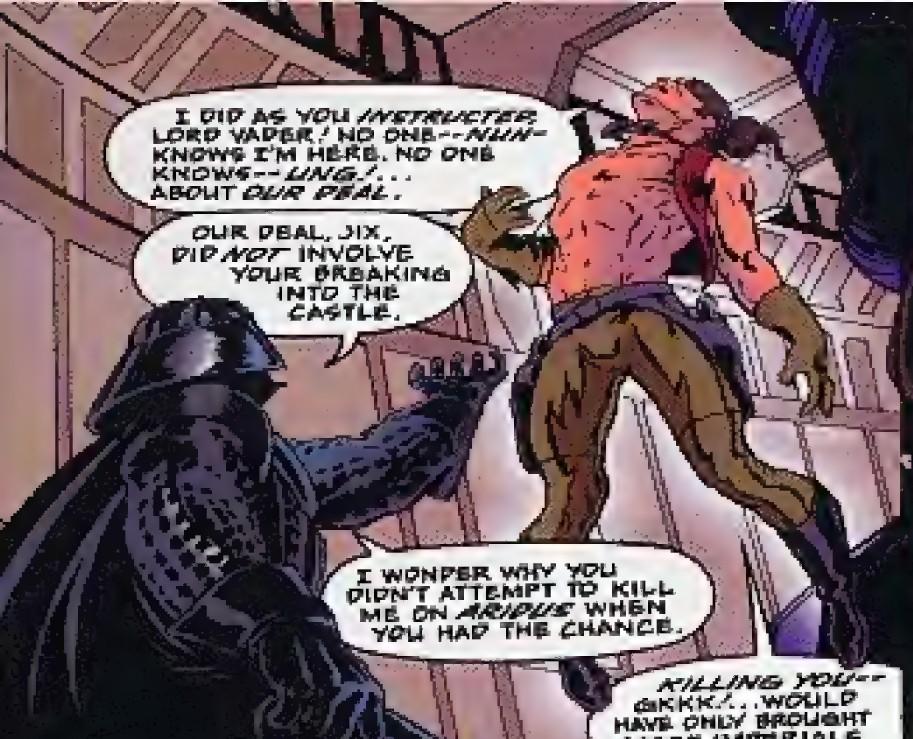
WHAT?

SHHHH!

KRAK
K-KRAK







I DID AS YOU INSTRUCTED, LORD VADER! NO ONE--NUN-KNOWS I'M HERE. NO ONE KNOWS--LING!... ABOUT OUR DEAL.

OUR DEAL, JIX, DID NOT INVOLVE YOUR BREAKING INTO THE CASTLE.

I WONDER WHY YOU DIDN'T ATTEMPT TO KILL ME ON ARIDUS WHEN YOU HAD THE CHANCE.

KILLING YOU--GKKK... WOULD HAVE ONLY BROUGHT MORE IMPERIALS. BEIDES--NNN.



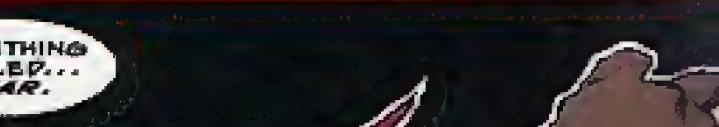
...DROPPING A ROCK ON YOUR UGLY HEAD WOULD HAVE BEEN TOO EASY!



I SENSE THAT THERE IS SOMETHING MISSING WITHIN YOU, JIX.



SOMETHING CALLED... FEAR.



Gaaaaah!

NEXT: THE ANISION

Terry Dodson and Kevin Nowlan bring a dynamic new style to the Timothy Zahn trilogy

BY DON CHARLES

New Faces

► *STAR WARS* fans used to the seamless plotting offered by author Timothy Zahn in his *Heir to the Empire* trilogy are in for a different artistic angle when Dark Horse Comics serves up the second six-issue series of the trilogy next year.

Dark Force Rising, to be released monthly beginning in the spring of 1997, showcases the second half of an illustrative style that's literally worlds apart from that of its predecessor.

With pencils by Terry Dodson and inks by Kevin Nowlan, *Dark Force Rising* is to *Heir to the Empire* what director James Cameron was to the *Terminator* and *Aliens* sequels: sleek, dynamic power built onto a clever original.

What should be interesting is the reaction to this new series. *Heir to the Empire* featured the very distinct style of Olivier Vatine and Fred Blanchard, which caught a lot of readers by surprise.

"Ninety to 95 percent of the people who wrote in about *Heir to the Empire* were very positive," says Dark Horse Comics *STAR WARS* editor Bob Cooper. "I'd say the only negatives were from people who couldn't get used to the different art style."

With *Dark Force Rising*, Dodson and Nowlan will put forth more of a straight-ahead look.

"They both have a classical, clean-lined style. It'll look a lot different than the somewhat blocky style Olivier and Fred featured on *Heir*," Cooper says.

Dodson, whose work in the comics industry includes pencils on such titles as *X-Men*, a *Storm* mini-series and *Adventures of Superman*, says his influences are Adam Hughes, Kevin Nowlan, Mike Mignola... "artists who

COMICSCAN
draw in a realistic, naturalistic style," he states.

Dodson's style has drawn glowing comments from Cooper. "He renders characters to look more realistic and rounded in form. It's a comfortable style that most people will have an easy time looking at and following from panel to panel," he says of Dodson's "organic" lines.

Nowlan, best known for his penciling work, is also an accomplished inker. "Kevin Nowlan is one of the two or three best inkers in the industry," Cooper claims. "He's an excellent artist in his own right, so when he sits down with a brush, he has more than just the ability to trace over lines; he brings an artist's eye to the page and can lend breadth and depth to the work."

On this series, Dodson will have a chance to flex his artistic muscles even further. With a six-week schedule per issue, "I'll have a chance to fill in the most minute of details, which is something I'm really looking forward to," Dodson says.

The Dodson-Nowlan team should be an excellent complement for scripter Mike Baron, who continues





to be one of the best science fiction writers in comics. His Dark Horse comic *Nexus*, which he co-created some 15 years ago and is still going strong, features the sleek and stylized lines of Steve "The Dude" Rude.

One key difference in creating the two comics is the enormous amount of detail Baron included in the *STAR WARS* script, compared to the rough panel sketches and notes he makes for Rude.

"Dude and I developed a shorthand working with each other for so long," Baron says. "Since I'm working with artists I've never been paired with before, I make sure everything's spelled out."

Baron was meticulous when it came to bringing Zahn's work to the pages of a comics series. He read through the novel, marking it up as he went along, then visualized how best to adapt it. He then divided the story into six parts, which gave him an idea of how many pages he had for each issue.

"It's tough with only 24 pages," he says. "I try to retain all the action and thought. Some of it, obviously, has to go by the wayside in order to preserve the story."

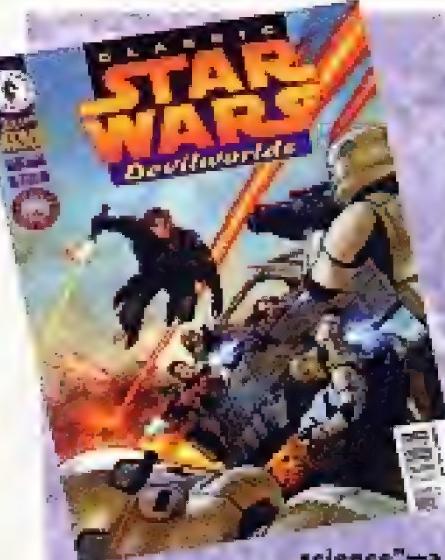
"I circle the high points [in the book] I want to include," Baron explains. "I see where the pieces fall on page and get a feel for how much each page will sustain without getting too crowded."

Baron then literally begins sketching pages—drawing panels, adding art description with rough sketches to show the artistic angle he has in mind and running commentary on the narrative flow.

"I did a ton of research," Baron says. "I found it easier if I got a few *STAR WARS* info books—the guide to *STAR WARS* art, support books for the roleplaying games. I also bought a bunch of toys, like the X-wing and the Star Cruiser. I just held them up and copied them onto the page."

That doesn't mean it'll be the final look on the printed page. "That's Mike thinking on paper," Dodson says. "I'll look at what he does to see how the story works, but I probably won't do what he did in his layouts—I'll

WITH PENCILS BY TERRY DODSON AND INKS BY KEVIN NOWLAN, THE SECOND PART OF THE COMIC BOOK ADAPTATION OF TIMOTHY ZAHN'S *STAR WARS* TRILOGY IS TAKING ON A DISTINCT NEW LOOK COMPARED TO THE FIRST EDITION. HEIR TO THE EMPIRE. LEFT: COVER ART FOR ISSUE #3 OF THE SIX-PART MONTHLY SERIES, WHICH DEBUTS NEXT SPRING.



WORTH THE WAIT

An Alan Moore story gets a finish in *Devilworlds*

Hard-core comics collectors paging through the recent Dark Horse *Classic Star Wars: Devilworlds* series will immediately realize something's right with one of the stories.

That's "right" as in corrected. And that's not just the color, either.

The two-issue *Devilworlds* series is a compilation of *Star Wars* stories from the early 1980s that were originally printed in black and white in the United Kingdom. The opening story in the first issue, "Dark Lord's Con-

science"—a Darth Vader tale written by Alan Moore and drawn by John Stokes—was finally completed after 15 years.

"I like the original story, but when I got to the end, it's not right—it's flat," says *Devilworlds* editor Scott Allie. "I got on the phone and asked Alan about it. It turns out that the way they did things at Marvel in those days, a writer turned in a loose script that wasn't specific about the action and pacing, then an artist interpreted it and stretched it out to the required number of pages—five in this case."

"Well, it turns out Marvel had lost the last page of Moore's script, and didn't realize it. They sent it to Stokes, who faithfully drew the story, and that's how it was released."

Later, Moore met Stokes at a convention and mentioned he liked the story,

but wondered why the final page was left out.

"Left out?" asked Stokes.

"That's all I got!"

In putting together the stories from some of the biggest names that contributed to Marvel's *Star Wars U.K.* magazine, Dark Horse decided to finish the story. Moore remembered how it was supposed to end and went over the details with Stokes, who finished the final page.

"Stokes refused money for it," says Allie. "He said, 'I should have done this 15 years ago.' He managed to match his old style very well; I don't think anyone but the most dedicated fans will notice any difference in style."

The *Marvel Star Wars U.K.* magazine ran for a number of years, from the late 1970s to the early '80s. Tapping into the vast Stephen Sansweet collection, Dark Horse decided to reprint and color some of the material by current comics powerhouses, including Moore, Steve Parkhouse and Alan Davis.

"It was a black-and-white

magazine with comics and photos," Allie says. "Not all of it was *Star Wars*—some of the material was reprinted *Marvel U.S. Star Wars* series. There was usually a five-to 15-page story done by Brit writers. It also had other licensed *Marvel* material, such as *Starlord*."

Allie chose the name *Devilworlds* because, "all these stories have a strange or supernatural bent to them. For instance, none of the stories have to do with 'official' *Star Wars* planets, and the characters usually are plopped on a planet with no explanation as to how they got there or how they'll get back. There are biblical references. These

DARK HORSE COMICS' NEW *DEVILWORLDS* IS A COLLECTION OF OLD *STAR WARS* STORIES PREVIOUSLY PRINTED IN BLACK AND WHITE IN THE UNITED KINGDOM. THIS IS THE FINAL PAGE FROM A DARTH VADER TALE ENTITLED "DARK LORD'S CONSCIENCE."



Steve Parkhouse

"stories don't fit in well with *Star Wars* continuity. "We saw it as an opportunity to present some interesting stories by some great talents," Allie says of the seven-story collection.

"They don't fit in with Lucasfilm continuity at all, but we thought these were neat little pieces that people hadn't seen."

All the stories were initially printed in the *Star Wars* magazine between late 1981 and late 1982, a time when Lucasfilm apparently wasn't as careful about monitoring continuity as it became after the trilogy of movies was finished.

"The creators, especially Alan Moore, were going for some of the weird stuff," Allie says. "There's a Darth Vader story by Moore, for instance, in which he's playing a life-sized chess game with a H. P. Lovecraft-style squid floating in a bubble."

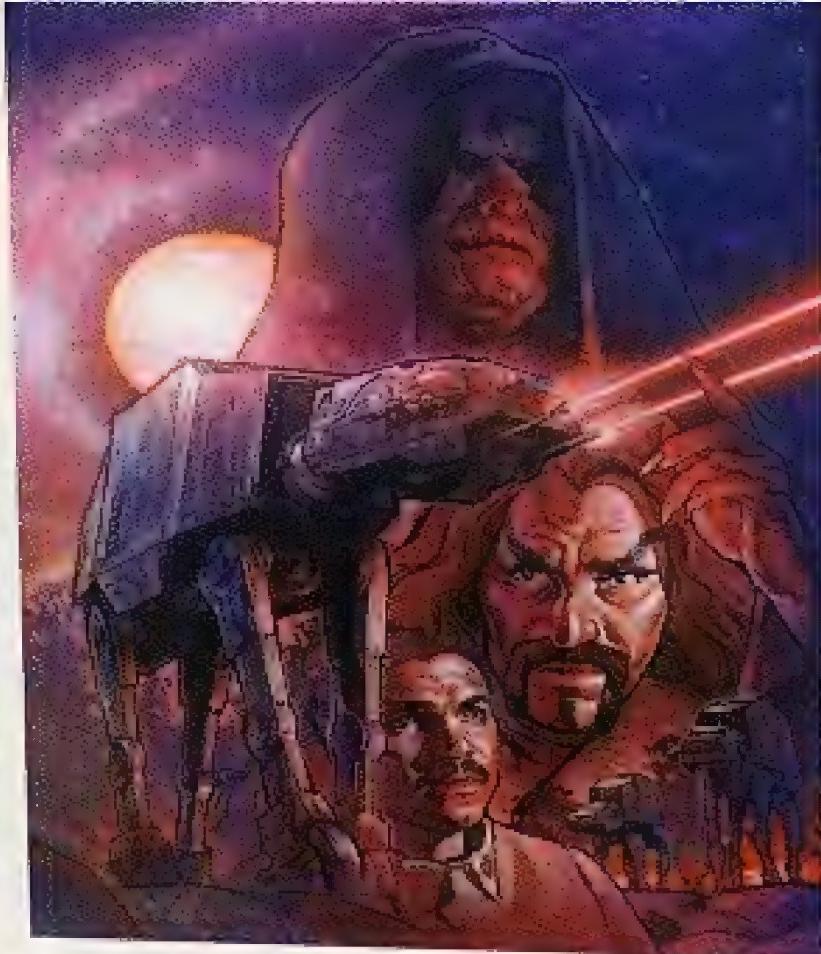
In another story, "Blind Fury," Luke is in a room of jewels filled with souls of the Jedi.

"There was one from this era that we chose not to reprint," Allie says. "It was about a devil monkey with a skull head that put curses on people. It's the type of material you might see in a pulp fiction magazine from the 1930s."

While it's brilliant fodder for the outstanding British magazine *2000 AD*, it doesn't mesh well with the current vision of *Star Wars*—but it's a lot of fun. Dark Horse may try to reprint more of the stories in the future, although Allie says there probably isn't a lot of material left. Twenty pages of stories, including a 15-pager by Parkhouse, weren't reprinted.

"It's a little corner of the *Star Wars* universe you probably won't get to see again," Allie says.

—Don Charles



THE COVER ART FOR ISSUE #1 OF *DARK FORCE RISING* BLENDS FAMILIAR *STAR WARS* IMAGES—THE EMPEROR, LANDO CALRISSIAN AND AN AT-AT—with ONE OF AUTHOR ZAHN'S CHARACTERS: TALON KARRDE.

spruce it up and make it look more dynamic."

Like many artists who work on *Star Wars*, Dodson will use photo references from the films. First, however, he'll finish his pages, then use the references to make sure all the facets are where they're supposed to be. "I'm going for a realistic look in this comic book, so I want an accurate representation of the characters. I want their likenesses to be true to the characters," Dodson says.

The style set forth by Vatine and Blanchard in *Heir to the Empire* won't be completely abandoned either. Cooper adds, "Terry has copies [of *Heir to the Empire*] with instructions that these characters have been established and he should use them as character references," the editor says. "The strongest element this series will bring to the table is the visualization of certain characters and locales that haven't been seen in comics before. That's the biggest selling point of *Heir to the Empire*. Talon Karrde and Mara Jade haven't appeared anywhere else in a visual medium, so this is an opportunity for fans to see artists' interpretations of those characters, places and things."

"We're bringing many varied interpretations to the fore," says Cooper. "In all these comics, there's an appreciation of a lot of different artists' styles: Al Williamson, Cam Kennedy, Russ Manning. But this is the first time in Dark Horse *STAR WARS* comics that you'll see such a varied complement of art styles."

That's not to say the plot will take a back seat to the art. Zahn, regarded as one of the best of the

STAR WARS novelists, is an excellent writer to adapt, Baron says. "Zahn is outstanding in characterization, particularly of his own creations—Grand Admiral Thrawn and Jorus C'Baoth, for example.

"He's very good at plotting, especially with all the hardware involved. He knows military maneuvers, and is able to adapt them to space and make readers understand them."

Zahn, Baron believes, is able to evoke the essence of *Star Wars*—a classic mix of eternal values such as bravery, self-reliance, freedom, respect and traditional virtues.

After *Dark Force Rising*, Baron will adapt the final segment of the trilogy, *The Last Command*, with Croatian artist Edvin Blukovic. Blukovic recently worked on a four-issue story arc in *X-Wing: Rogue Squadron*.

Don Charles covers the *STAR WARS* comics scene regularly for SWGM.

GAME ROOM



LucasArts' ELDER

*He's only 27, but Jon Knoles has already established himself as a veteran **STAR WARS** game designer*

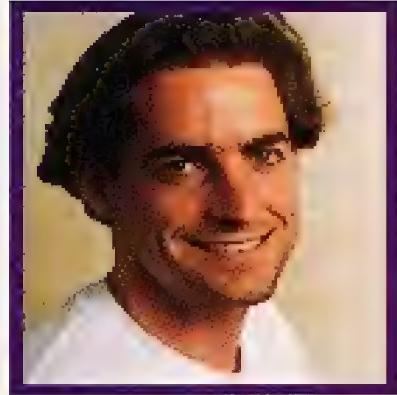
BY TOM BYRON

→ Jon Knoles considers himself a lucky guy. Of the millions of *Star Wars* fans, he's one of the few who gets to be a creative part of that "galaxy far, far away." At 27, he's a grizzled veteran at LucasArts Entertainment Co., where, as an artist and project leader, he's worked on some 16 titles for the computer-game maker, all *Star Wars* related and all critical and financial successes. Knoles' knowledge of Luke Skywalker's universe runs so deep that people within the company regularly tap him as an in-house consultant on all things *Star Wars*.

"I've always been a big fan," says the quiet and unassuming Knoles. "I am extremely fortunate to be working on something I really like."

Not bad for the kid they once called Space Cadet Nolzie.

For Knoles, a Boise, Idaho, native, it all began in the summer of 1977 with that one movie. "I was eight years old when I saw *A New Hope* for the first time, and like most of the people who saw the film, I was



Statesman

overwhelmed," Knoles remembers. "I think I saw it at the right age. I was in genuine awe. To some degree, that was an experience that has never left me."

It actually had a much more immediate effect on Knoles, whose artistic talent revealed itself early. "I loved to draw spaceships, mostly of the 1950s B-movie rocket variety," Knoles says. "*Star Wars* taught me that spacecraft could look like anything you could imagine. That was a real revelation for me."

Fate has a way of working in some peoples' favor. Knoles' artistic ability eventually inspired him to enroll at The Art Institute of Seattle, a commercial art school. His move into the *Star Wars* world was slightly more accidental, though a knowledge of computers—with a particular love for computer games—didn't hurt. In fact, it led him to a job at video-game maker Taito, based in nearby Redmond, Washington, at the time.

LEFT: 3-D BOBA

FETT FOR A MAGAZINE FEATURING LUCASARTS' SHADOWS OF THE EMPIRE GAME FOR THE NINTENDO 64 SYSTEM.

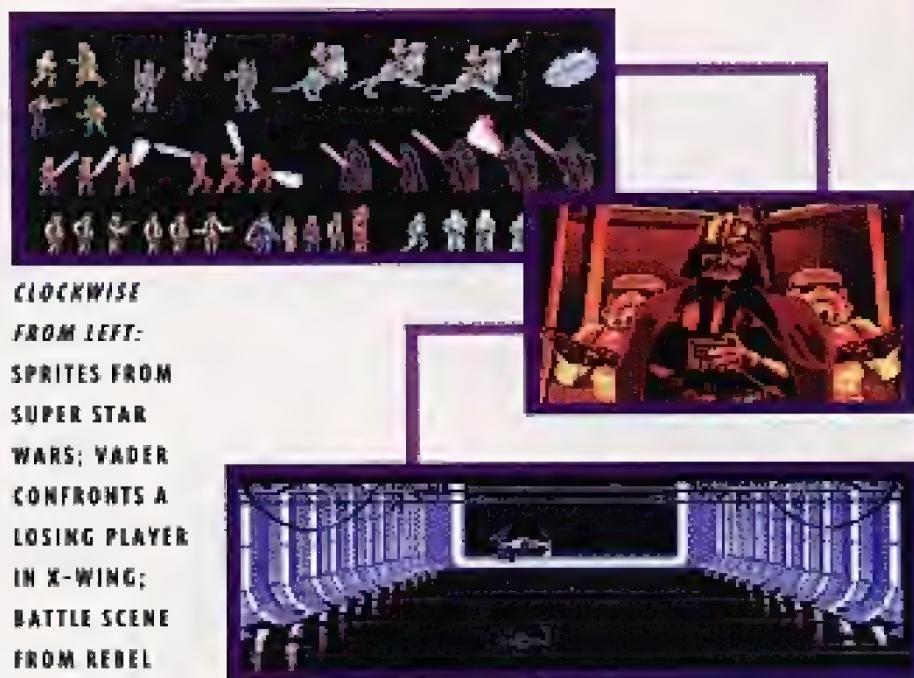
RIGHT: AN EARLY IN-GAME MODEL OF A DASHING DASH RENDAR, THE STAR OF THE SHADOWS GAME.



There he worked on a licensed title from Lucasfilm, only it wasn't *STAR WARS*. "My first professional job was *Indiana Jones and the Last Crusade* for the Nintendo 8-bit system," Knoles recalls. "Even though it wasn't being published by Lucasfilm Games, one thing did lead to another."

That "one thing" was a move to northern California's Marin County to work at George Lucas' fledgling game division, LucasArts. That was in the fall of 1990, and to Knoles it was nothing less than a dream come true. "I still find it hard to believe I'm here sometimes, working on something that I've been such a big fan of. It's been an incredible experience. I work with an extraordinarily talented group of people, and I've had my hand in just about every *STAR WARS* related project."

It's not easy for the understated Knoles to pick a favorite game or a particularly "great moment," because, as he puts it, "all the games I've worked on have had their great moments." As Knoles sees it, technology has such a powerful impact on



CLOCKWISE
FROM LEFT:
SPRITES FROM
SUPER STAR
WARS; VADER
CONFRONTS A
LOSING PLAYER
IN X-WING;
BATTLE SCENE
FROM REBEL
ASSAULT II;
VERY EARLY
TEST ART FOR
X-WING.

project for LucasArts was in the Nintendo 8-bit realm. "I worked on some characters for the game based on *The Empire Strikes Back*," Knoles says. Following that title, his artistic touch was tapped for a string of "Supers" for Nintendo's 16-bit Super NES: *Super Star Wars*, *Super Empire Strikes Back* and *Super Return of the Jedi*. Knoles recalls those titles with genuine pride.

"To a certain extent, game developers work in a sort of vacuum—we never really know how a game's going to do until it's released," he says. "Fortunately, *Super Star Wars* was a huge hit. Critics loved it—they thought it was the best example of what the Super NES was capable of doing. It became a real benchmark for how graphics should look on this platform, and LucasArts gained a reputation as one of the few companies that knew how to exploit the technology."

But a hit with the critics has to be a financial success as well, and *Super Star Wars* was that. "It was particularly gratifying to go to a mall and see 10 or 15 kids lined up to sample and buy the game."

Next came *X-Wing*, the first of several PC-based titles on which Knoles would work. "I liked being on the X-Wing team a lot," he says. "It was a game I truly enjoyed playing." Indeed, Knoles, who primarily worked on art for the game's cut-scenes, was still playing the game six

months after its release. "Quite often we get so involved in a game's development that after it's finished, we concentrate on the next one down the pike. *X-Wing* was definitely an exception. We thought it was a very cool game."

Rebel Assault II represented a big step. "It was my first hand at 3-D animation," says Knoles. "It was also my 'big chance' to show what I could accomplish. I was invited to design and develop one



the ways games look and play, that it's difficult to say or even know what the high points have been; there's always a chance that the next project will be even better than the last.

Still, he manages to find a few gems. Knoles' first big pro-

KNOLES' OUT-RIDER IS BASED ON A CONCEPT FROM FORMER ILM'ER DOUG CHIANG.



level of the game." To get him started, Knoles was given nothing more than a basic concept of what was needed. "They told me to go for it, and I did." His contribution was a spectacular roller-coaster ride through an asteroid mine at the end of level six of the award-winning game.

With several major projects behind him, Knoles was finally awarded the ultimate prize: project lead on the Nintendo 64 game based on *Shadows of the Empire*. "This is a big deal—Nintendo considers it one of their premiere titles, so a lot is riding on it. I felt ready to take on the challenge."

For *Shadows*, Knoles developed the basic game design and established its look and feel. He then focused on Dash Rendar, the *Shadows* character who players portray throughout the game. An early decision was made to hand animate Dash, rather than the alternative method of motion capture, in which a live actor is filmed in hundreds of possible positions, with an artist then drawing "around" the actor to simulate animation (the method was employed for *Dark Forces*).

"In *Shadows*, we decided to go with pure 3-D animation," Knoles says. "It's a little more tedious approach, but in the end

it's far less limiting than motion capture." The result is an extremely fluid look for the main characters.

Knoles' principal art tool is a computer-design program called Autodesk 3-D Studio. "The PC has really caught up to the big workstations in terms of 3-D capability," he says. So much so that one of the spectacular ships Knoles created for *Shadows* may show up in next year's *STAR WARS Special Edition*. "Doug Chiang, one of the special-effects legends at Industrial Light & Magic, actually gave me the concept for the *Outrider*, Dash's ship. They were looking for a craft reminiscent of the *Millennium Falcon*. I think the *Outrider* accomplishes that."

Knoles' creativity hasn't just been limited to the computer-game realm, either. He was recently asked by Lucasfilm Licensing to design a costume for the Coruscant Guard, a new *STAR WARS* action figure from Kenner.

That's just the sort of item Knoles might add to his personal treasure trove of *STAR WARS* stuff. "I have a large collection," he reveals, "and I do try to read and see everything *STAR WARS* related."

"I see *STAR WARS* for what it is: an incredibly fun and imaginative series with unlimited possibilities," adds Knoles the fan. "My favorite character is Han Solo. I've always been a fan of Western movies, and Han really reminds me of the archetypal 'tough guy with a heart of gold.' He and Chewie make a great team."

Jon Knoles and *STAR WARS* are a perfect match, too, professionally speaking. "Someday I may try something different—it's fun to experiment—but I'm sure I'll always be involved in one *STAR WARS* project or another." ♦

Tom Byron regularly covers the gaming scene for SWGM.

RIGHT: 3-D
MODEL OF
BOBA FETT ON
THE IMPERIAL
MOON GATE,
CREATED FOR
THE SHADOWS
GAME. **BELow:**
CLEARLY LESS-
DETAILED FETTS
FROM 16-BIT
SUPER EMPIRE
STRIKES BACK.



SNAP! CRACKLE!

→ Can there be a more pedestrian meal than breakfast? You're still half-asleep, rushing to get off to school or work. You barely have time to shove down that cold slice of left-over pizza with a few gulps of Pepsi.

Oh, that's right, you're from the *STAR WARS* Generation. Excuse me. Your breakfast habits are different, and your table is laden with juice or fruit, toast and cereal—*STAR WARS* cereal.

We're not talking about years-old C-3PO's, mind you. The intriguing world of cereal-related collectibles holds more than a few surprises for avid *STAR WARS* fans, even beyond the recent mail-away promotion from Kellogg's Froot Loops for an exclusive Kenner Han Solo-as-stormtrooper action figure. From the beginning of the trilogy, there have

**KELLOGG'S
C-3PO'S CEREAL
CAME WITH SIX
DIFFERENT
STAR WARS
MASKS TO CUT
OUT ON THE
BACKS OF THE
BOXES.**

radio dramas in the 1930s; Orphan Annie decoder rings are a hot collectible, for example. Cereal companies started going after the growing post-World War II Baby Boom market in a big way in the 1950s, printing cut-out Western towns, masks, nature scenes and much more on and inside cereal boxes. As TV advertising and sugar-coated cereals became more important, it was hard to find a cereal appealing to kids that didn't have some sort of attention-grabbing promotion.

Because yesterday's kid is today's collector, with ample income to try to recapture some of that lost innocence of youth, cereal box collecting has become a fairly large hobby in the last 10 years. There are dealers, newsletters, magazines, Web sites and—one sure way to know a hobby has arrived—counterfeits! And where there's cereal, or just about anything else involving popular culture in the last two decades, there's *STAR WARS*.

Cereal boxes alone are collectible because of their bright colors and graphics, their tie-ins to characters and pop-culture icons, and because they were meant to be trashed after the box was empty. If the box had a cut-out coupon for a hot premium, even fewer are likely to have survived intact. After all, lots of people may have 20-year-old comic books, but

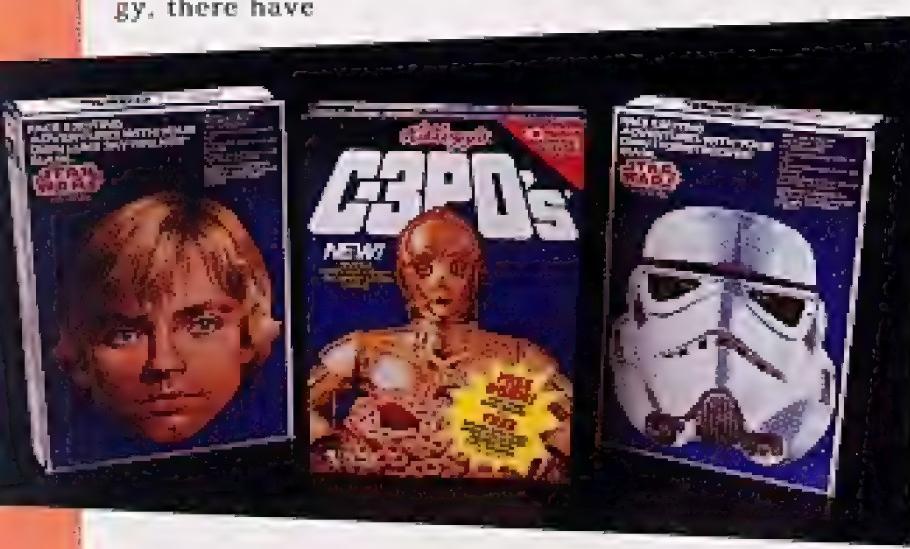
how many folks have 20-year-old boxes of Cheerios lying around the house?

That's why empty boxes in good shape command prices of \$35-\$50 and up—way up, over \$1,000, for some early non-*STAR WARS* rarities. Better yet, how about old boxes with the cereal still in them? My buddy Darlene Parsons, who has been a *STAR WARS* dealer from the start, once sent me a sealed box of 12-year-old Boo Berry ("Blueberry Flavor Frosted Cereal + Marshmallow Bits"). My other boxes are flat to save space, so I decided to carefully open this one. The waxed bag inside was still closed but—horror of horrors!—the cereal had decomposed into a gelatinous purple goop lining the bottom inch of the bag. I managed to rescue one somewhat stained *STAR WARS* card.

When *STAR WARS* was released in '77, the worldwide toy licensee was Kenner Products, then owned

by giant General Mills. Hence, the initials GMCPG on some early *STAR WARS* toys, for General Mills Cereal/Creative Products Group, later the General Mills Fun Group. So it was no big surprise that the first cereal tie-ins with the film were also from General Mills.

Cheerios featured some of the first *STAR WARS*-related boxes. Early ones had a blue swipe across the lower part of the yellow box trumpeting a "*STAR WARS* Offer": one of four two-sided, 9x15-inch mini-posters, with a color graphic on one side and a scene to color



been colorful boxes with in-package or mail-away premium offers, collectibles printed on the boxes themselves and even some related store displays. Of course nothing topped that most interesting collectible of all, a cereal called Anthony Daniels...uh, C-3PO's. More on that later.

People have been collecting premiums for years, ever since they were used to attract kids to



POP!

*Lightsaber sound effects?
No, it's the breakfast-table
cacophony of STAR WARS
cereals and premiums*

BY STEVE SANSWEET



VARIETY PACK? HERE ARE JUST A FEW OF THE MANY WORLD-WIDE STAR WARS-RELATED CEREALS THAT COLLECTORS SEEK TODAY.

The premiums were pretty cool, though, especially ones from Lucky Charms and Trix, which offered one of four different punch-out cardboard danglers ("hang gliders") inside: X-wing fighter, TIE fighter, Millennium Falcon and landspeeder. In my unscientific store sampling, there were four X-wings for every Falcon. There were also 16 photo stickers: Cocoa Puffs had one of four robot stick-ons; Trix had four "creature" stick-ons (including Darth Vader!); Lucky Charms had four character stick-ons; and the Silly Screals (General Mills calls them "Monster Cereals") had movie scenes.

There was a later premium in the same cereals for one of 18 different *STAR WARS* cards, six different ones in Cocoa Puffs, six others in Crazy Cow and six more in the Monster Cereals. This time, however, General Mills probably wanted to forestall calls from sugar-crazed kids or angry mothers. For \$1 and two proofs of purchase (ruining the box for future collectors, of course), you could buy a tan vinyl card case with *STAR WARS* stamped in gold on the cover. For two additional proofs of purchase, you could get all 18 cards.

The U.S. isn't the only cereal-crazed nation. In Australia, Nabisco's Weeties (yes, that's how they spell it) offered 10 different *STAR WARS* mini-posters inside each box. In England, Nabisco Malted Shreddies featured one of four illustrated scenes from the film on box backs and one side panel, and inside

on the other. There was also a rebate offer on 56 different Kenner toys, including a not-so-generous 50¢ rebate on the 12-inch *STAR WARS* figures.

Of course, one of the gimmicks of cereal premiums is that you never know which of the posters, punch-outs, coins or whatever is inside. But because the fun is in the search (or so I keep telling myself), and as long as you enjoy cereal, then keep munching happily until your set of whatever is complete.

Occasionally, after having spent a half-gazillion dollars on 27 boxes of Sickening Sugar Sweets without getting the three different Mugwamps you seek, a polite call or letter to the consumer affairs office of the cereal company—with proof of your valiant attempts—might shake free that last prized Mugwamp.

Besides the in-box posters, Cheerios had mail-ins for a large, clear plastic tumbler with *STAR WARS* scenes encased inside (plus a number of different box backs promoting various Kenner toys) and a plastic *STAR WARS* kite. The kite was also promoted with a nifty in-store display. I distinctly remember, however, that the flimsy corrugated carton the kite was mailed in would usually come bent, with one stick or another broken. Three damaged kits arrived before I finally pieced together a mint one.

Even more exciting treasures were buried inside General Mills' series of pre-sweetened novelty cereals aimed squarely at younger children. Thus *STAR WARS* premiums and Kenner rebates were promoted on boxes of Lucky Charms, Trix, Cocoa Puffs and what I call the "Silly Screals": Count Chocula, Franken Berry, Boo Berry and Crazy Cow. The Silly Sereals tend to be the hardest to find because they weren't carried in every supermarket chain; there were times when they were only regionally distributed, and crossover cereal collectors like them.

STAR WARS STUFF

the box was a small sheet with a half dozen related Letraset transfers or rub-downs.

While the cereal scene was quiet for *The Empire Strikes Back*, things picked up again around the time of *Return of the Jedi*. In Canada, where General Mills had earlier given away English-French versions of the U.S. stickers, its Golden Grahams offered, for \$4.50 plus two proofs of purchase, an exclusive poster with artwork from the advance *Revenge* poster and small photos of 25 characters and creatures. The rest of the General Mills cereals, from Cheerios to the Monsters, had similar offers for two other posters (Vader and a Star Destroyer approaching the second Death Star). But they also included one of eight bilingual fold-out mini-booklets inside, with photos from the trilogy—one for *STAR WARS*, one for *Empire* and six for *Jedi*.

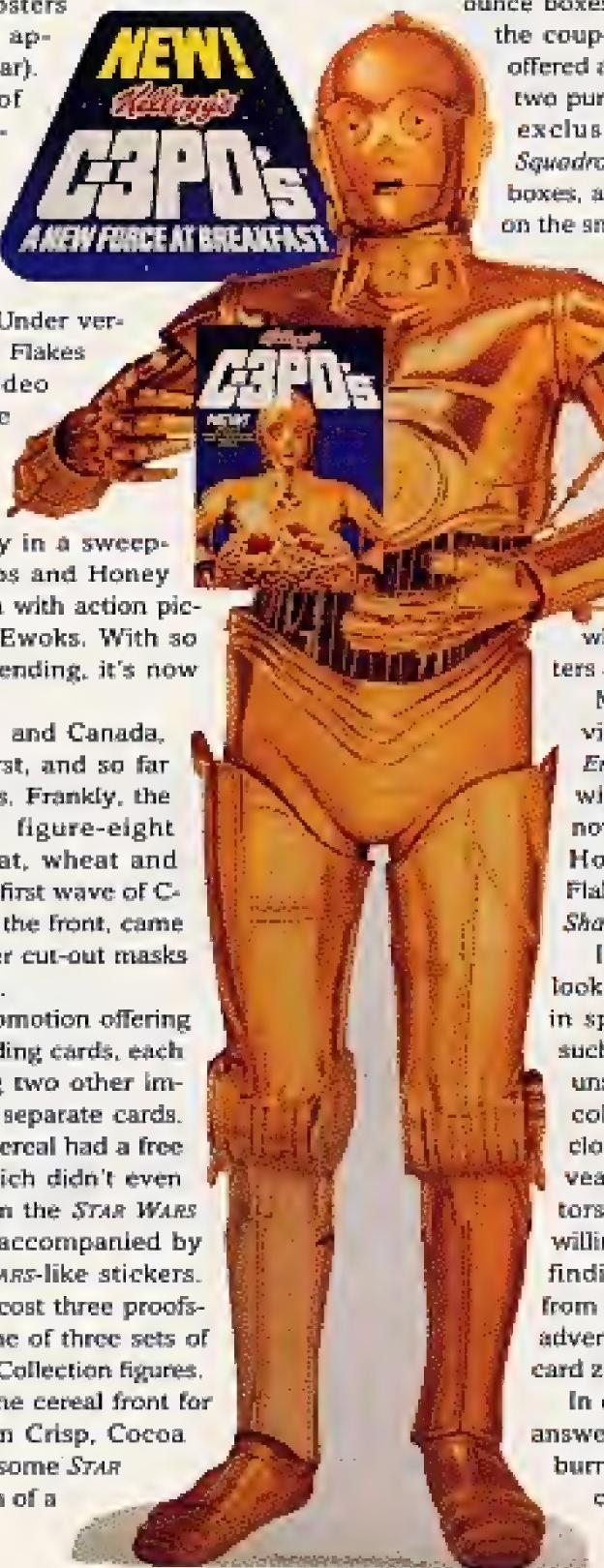
In Australia, boxes of Kellogg's Rice Bubbles (the Down Under version of Rice Krispies) and Corn Flakes had rebates for *STAR WARS* video games and one of 16 "picture name decoder discs" with rub-off silver spots to see if you won an instant prize or a chance to win a *STAR WARS* toy in a sweepstakes. Coco Pops, Froot Loops and Honey Smacks had a similar promotion with action picture punch-out cards starring Ewoks. With so much rubbing, punching and sending, it's now very difficult to find all 32 cards.

Meanwhile, back in the U.S. and Canada, Kellogg was introducing the first, and so far only, *STAR WARS* cereal: C-3PO's. Frankly, the box looked better than the figure-eight "crunchy honey-sweetened oat, wheat and corn" stuff inside tasted. But the first wave of C-3PO's, with the golden droid on the front, came with one of six different character cut-out masks on the back (only five in Canada).

Next came an in-package promotion offering two of a set of 10 *STAR WARS* trading cards, each with a peel-off sticker depicting two other images. In Canada, there were 20 separate cards. And finally, in its last gasp, the cereal had a free plastic "rebel rocket" inside, which didn't even remotely resemble anything from the *STAR WARS* universe. Still, the rocket was accompanied by one of three sheets of *STAR WARS*-like stickers. There was also a "free offer" (it cost three proofs-of-purchase) to send away for one of three sets of four painted Kenner metal Micro Collection figures.

Things were quiet again on the cereal front for years until Post Cereals (Golden Crisp, Cocoa Pebbles and Fruity Pebbles) had some *STAR WARS* art, albeit small, in the form of a

**THIS FULL-SIZE
C-3PO STORE
 AISLE DISPLAY
 CAUGHT THE
 ATTENTION OF
 CUSTOMERS—
 AND STAR WARS
 COLLECTORS.**



Return of the Jedi Sega Game Gear cover on the box backs as part of a Sega rebate.

Kellogg's reentered the *Star Wars* galaxy in a big way last year, with its Han stormtrooper offer—"free" with two proofs of purchase. While neither Kenner nor Kellogg will disclose exact numbers, both companies were astonished by the huge response. (The giveaway, incidentally, was printed on four different sizes of Froot Loops boxes, and the die-hard collector will try to find each size.) Kellogg's Raisin Bran promoted a rebate on *STAR WARS* trilogy videos on its 20-ounce and 25.5-ounce boxes, and had just about everything but

the coupon on its 15-ounce box. Corn Pops offered a free *Making of STAR WARS* video with two purchase proofs; Apple Jacks carried an exclusive Dark Horse X-wing; Rogue Squadron comics offer on two different sized boxes, and a specially drawn four-panel strip on the smallest size of the cereal.

Spain jumped into the fray last year when Nestle used two cereals to offer *STAR WARS* trilogy videos by redeeming "star points" in the shape of the symbol of the Rebel Alliance. The backs of Golden Grahams boxes featured a cut-out child's mask of Darth Vader, while the

Chocapic box had black-and-white stand-up cut-outs of five characters and two ships.

Most recently, Kellogg's Canadian division has promoted *Shadows of the Empire* with a sweepstakes and instant-winner boxes for sets of *STAR WARS* novels. The box backs of Corn Flakes, Honey Nut Corn Flakes and Bran Flakes have four of 16 different cut-out *Shadows of the Empire* cards.

If all this has piqued your interest, look for ads for cereal boxes themselves in specialized collectors' publications such as *Flake*. However, beware of those unscrupulous few who have tried to sell color-copied boxes as the real thing: close inspection will almost always reveal the subterfuge. Legitimate collectors may have duplicate boxes they're willing to trade. I've also had good luck finding some of the in-box premiums from trading card dealers, many of whom advertise in *The Wrapper*, a nifty trading-card zine.

In closing, remember that only you can answer the cereal-box collector's age-old, burning question: Should one leave the carton sealed, or eat what's inside and then flatten it? ☺

MUNCHY, CRUNCHY PRICE LIST

A complete collector's guide to STAR WARS cereal boxes and premiums

COMPILED BY JOSH LIND

CEREAL BOXES				DISCONTINUED OFFERS					
	SIZE	YEAR MADE	TOMART#	PRICE	HAN SOLO/STORMTROOPER OFFER	SIZE	YEAR MADE	TOMART#	PRICE
GENERAL MILLS	USA				Han Stormtrooper figure offer	10x10	1993	103154	CIP - \$
					Han Stormtrooper figure offer	10x10	1993	103155	CIP - \$
Chewies					Corn Pops				
Poster offer	10x10	1978	103168	55-45	The Making of D/F video offer	10x10	1993	103154	CIP - \$
Poster offer	10x10	1978	103169	55-45	The Making of D/F video offer	10x10	1993	103157	CIP - \$
Poster offer	10x10	1978	103170	55-45	The Making of D/F video offer	10x10	1993	103158	CIP - \$
Tumble offer (Cantina/Droid Factory/Tie, Battle (med))	10x10	1979	103172	55-45	Droids comic strip on back	10x10	1993	103159	CIP - \$
Tumble offer (Large Figures/TC sandcrawler)	10x10	1979	103173	55-45	Dark Horse comic book offer	10x10	1993	103160	CIP - \$
Tumble offer (H/R-Boba/Bath Star)	10x10	1979	103174	55-45	Dark Horse comic book offer	10x10	1993	103161	CIP - \$
Tumble offer (X-wing/TIE fighter)	10x10	1979	103175	55-45	POST				
Tumble offer (Cantina/Droid Factory/Tie, Battle (med))	10x10	1979	103176	55-45	Golden Grahams - Sega Game Gear rebate (400\$ pictured)	10x10	1993	103160	5-10
Tumble offer (Large Figures/TC sandcrawler)	10x10	1979	103177	55-45	Cocoa Pebbles - Sega Game Gear rebate (400\$ pictured)	10x10	1993	103161	5-10
Tumble offer (TC Re-Dz/Death Star)	10x10	1979	103178	55-45	Fruity Pebbles - Sega Game Gear rebate (400\$ pictured)	10x10	1993	103162	5-10
Tumble offer (X-wing/TIE fighter)	10x10	1979	103179	55-45	AUSTRALIA				
Lucky Charms					NABISCO				
D/F character stick-on	10x10	1978	103182	50-70	Weetles Mini poster offer	n/a	n/a	103160	20-45
D/F character stick-on	10x10	1978	103182.1	50-70	KELLOGG				
Hang Glider (TIE fighter on box front)	10x10	1978	103183	50-70	Corn Flakes 400\$ name decoder game and disc	50x5	1983	104119	45-55
Hang Glider (X-wing on box front)	10x10	1978	103184.1	50-70	Rice Bubbles 400\$ name decoder game and disc	50x5	1984	104120	45-55
Hang Glider (Landspeeder on box front)	10x10	1978	103184.2	50-70	Froot Loops - Ewok Adventure collect-a-prize game	50x5	1984	104121	45-55
Hang Glider (Millennium Falcon on box front)	10x10	1978	103184.3	50-70	Honey Smacks - Ewok Adventure collect-a-prize game	50x5	1984	104122	45-55
Trix					Taco Pops - Ewok Adventure collect-a-prize game	50x5	1984	104123	45-55
D/F creature stick-on	10x10	1978	103184.4	50-70	Taco Pops - Ewok Adventure collect-a-prize game	50x5	1984	104124	45-55
D/F creature stick-on	10x10	1978	103184.5	50-70	CANADA				
Hang Glider (Landspeeder on box front)	10x10	1978	103184.6	50-70	GENERAL MILLS				
Cocoa Puffs					Golden Grahams - 400\$ poster offer	50x5	1983	104160	25-30
Whirbel stick-on	10x10	1978	103184.7	50-70	Golden Grahams - 400\$ poster offer	50x5	1983	104160.1	25-30
D/F paper trading card	10x10	1978	103185.1	50-70	Cheerios - SW/EZ/ROT/1 booklet	50x5	1983	104160.5	25-35
D/F paper trading card	10x10	1978	103185.2	50-70	Cheerios - SW/EZ/ROT/1 booklet	50x5	1983	104160.1	25-35
Count Chocula					Honey Nut Cheerios - SW/EZ/ROT/1 booklet	50x5	1983	104160.6	25-35
D/F scene stick-on	10x10	1978	103186.1	120-150	Honey Nut Cheerios - SW/EZ/ROT/1 booklet	50x5	1983	104160.7	25-35
D/F paper trading card	10x10	1978	103187.1	120-150	Honey Nut Cheerios - EP Disc offer	40x5	1983	104160.4	15-20
Franken Berry					Honey Nut Cheerios - EP Disc offer	50x5	1983	104160.5	15-20
D/F scene stick-on	10x10	1978	103187.5	120-150	Trix - SW/EZ/ROT/1 booklet	50x5	1983	104160.7	25-30
D/F paper trading card	10x10	1978	103187.5	120-150	Lucky Charms - SW/EZ/ROT/1 booklet	40x5	1983	104160.7	25-30
Bee Berry					Cocoa Puffs - SW/EZ/ROT/1 booklet	50x5	1983	104160.9	25-30
D/F scene stick-on	10x10	1978	103188.4	120-150	Cereal Chocula - SW/EZ/ROT/1 booklet	50x5	1983	104160.9	25-30
D/F paper trading card	10x10	1978	103188.5	120-150	Fruit Loops - SW/EZ/ROT/1 booklet	50x5	1983	104160.9	25-30
Crazy Cereal					Fruit Loops - SW/EZ/ROT/1 booklet	50x5	1983	104160.9	25-30
(Chocolate) D/F paper trading card	10x10	1978	103189.2	80-100	G-Frogs - Mini size box	n/a	1984	104162.9	30-40
(Strawberry) D/F paper trading card	10x10	1978	103189.3	80-100	G-Frogs - Vader mask (back: "collect all 5 masks")	50x5	1984	104163.0	25-35
KELLOGG					G-Frogs - G-Frogs	50x5	1984	104163.1	25-35
C-3PO's					G-Frogs - Luke Skywalker mask (back: "collect all 5 masks")	50x5	1984	104163.2	25-35
Bebe Becketts/micro figure offer	10x10	1984	103200	20-30	G-Frogs - Stormtrooper mask (back: "collect all 3 masks")	50x5	1984	104163.5	25-35
D/F stickers/cards	10x10	1984	103200	20-30	G-Frogs - C-3PO mask (back: "collect all 3 masks")	50x5	1984	104163.6	25-35
Dark Vader mask	10x10	1984	103201	20-30	G-Frogs - SW cards	50x5	1984	104163.7	25-35
Yoda mask	10x10	1984	103202	20-30	HH Corn Flakes - SW cards on back				
Chewbacca mask	10x10	1984	103203	20-30	HH Corn Flakes - Leia/Leia II, Han Carbonite, Ben. Emperor	50x5	1985	104164.0	CIP - \$
Luke Skywalker mask	10x10	1984	103204	20-30	HH Corn Flakes - Making of D/F video offer/Trilogy video rebate	50x5	1985	104164.1	CIP - \$
Stormtrooper mask	10x10	1984	103205	20-30	HH Corn Flakes - SW cards on back				
C-3PO mask	10x10	1984	103206	20-30	HH Corn Flakes - (C-3PO, Vader, SW art, Yoda)	50x5	1985	104164.2	CIP - \$
Raisin Bran					HH Corn Flakes - SW cards on back				
D/F Trilogy video ad	10x10	1995	103220	CBP - \$	Iran Flakes - SW cards on back				
D/F Trilogy video rebate	10x10	1995	103220	CBP - \$	Iran Flakes - (Darth, R2, Lando, Black Sun emblem)	50x5	1995	104164.3	CBP - \$
D/F Trilogy video rebate	10x10	1995	103220	CBP - \$	Iran Flakes - SW cards on back				
Froot Loops					Iran Flakes - (C-3PO, Vader, SW art, Yoda)	50x5	1995	104164.4	CBP - \$
Han stormtrooper figure offer	10x10	1995	103233	CBP - \$	Iran Flakes - SW cards on back				

BOX DESCRIPTION OR OTHER	SIZE	YEAR MADE	TOMART#	PRICE	PREMIUM	TOMART#	PRICE
(Cheeze, Luke, Leia, X-Wing)	40oz	1995	104685	20-25	1. Luke and his Landspeeder 2. Han Solo 3. Luke with yaderfill stick 4. Leia 5. Rebel squadrons 6. Lord Darth Vader 7. Imperial stormtroopers 8. Chewie and R2-D2 9. Leia and C-3PO Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104649	24
NESTLÉ					10. Luke's lightsaber 11. Han Solo 12. Luke with yaderfill stick 13. Leia 14. Rebel squadrons 15. Lord Darth Vader 16. Imperial stormtroopers 17. Chewie and R2-D2 18. Leia and C-3PO 19. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104650	24
Golden Grahams/Tader cereal	32oz	1995	104655	20-25	20. Luke's lightsaber 21. Han Solo 22. Luke with yaderfill stick 23. Leia 24. Rebel squadrons 25. Lord Darth Vader 26. Imperial stormtroopers 27. Chewie and R2-D2 28. Leia and C-3PO 29. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104651	24
Cheerios - Character/Logo cutouts	32oz	1995	104656	20-25	30. Luke's lightsaber 31. Han Solo 32. Luke with yaderfill stick 33. Leia 34. Rebel squadrons 35. Lord Darth Vader 36. Imperial stormtroopers 37. Chewie and R2-D2 38. Leia and C-3PO 39. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104652	24
NABISCO					40. Luke's lightsaber 41. Han Solo 42. Luke with yaderfill stick 43. Leia 44. Rebel squadrons 45. Lord Darth Vader 46. Imperial stormtroopers 47. Chewie and R2-D2 48. Leia and C-3PO 49. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104653	24
Shreddies Scene 1: SW battle scene	28oz	1995	104700	20-25	50. Luke's lightsaber 51. Han Solo 52. Luke with yaderfill stick 53. Leia 54. Rebel squadrons 55. Lord Darth Vader 56. Imperial stormtroopers 57. Chewie and R2-D2 58. Leia and C-3PO 59. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104701	24
Shreddies Scene 2: Escape from Mos Eisley battle scene	28oz	1995	104701.1	20-25	60. Luke's lightsaber 61. Han Solo 62. Luke with yaderfill stick 63. Leia 64. Rebel squadrons 65. Lord Darth Vader 66. Imperial stormtroopers 67. Chewie and R2-D2 68. Leia and C-3PO 69. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104702	24
Shreddies Scene 3: Breakout at Prison Block battle scene	28oz	1995	104701.2	20-25	70. Luke's lightsaber 71. Han Solo 72. Luke with yaderfill stick 73. Leia 74. Rebel squadrons 75. Lord Darth Vader 76. Imperial stormtroopers 77. Chewie and R2-D2 78. Leia and C-3PO 79. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104703	24
Shreddies Scene 4: SW battle scene	28oz	1995	104701.3	20-25	80. Luke's lightsaber 81. Han Solo 82. Luke with yaderfill stick 83. Leia 84. Rebel squadrons 85. Lord Darth Vader 86. Imperial stormtroopers 87. Chewie and R2-D2 88. Leia and C-3PO 89. Brown vinyl mail-away card wallet w/ gold SW logo and full set of above cards - 1995	104704	24
IN-BOX PREMIUMS & MAIL-AWAYS							
ITEM#			TOMART#	PRICE			
USA							
GENERAL MILLS							
Cheerios							
Mail-away plastic tumbler w/ character photos and space scene			103690	20-25			
4 different 2-sided 3x3" posters and toy rebate sets - 1995							
- Chewie/Leia art			103695	2-5			
- R2-D2 and C-3PO			103696	2-5			
- Star Destroyer			103697	2-5			
- X-wing, TIE fighter and character pictures			103698	2-5			
Lucky Charms							
4 different character stick-ons (green SW logo stickers) - 1995							
- Luke Skywalker			103699	2-5			
- Ben (Obi-Wan) Kenobi			103700	2-5			
- Han Solo			103701	2-5			
- Princess Leia Organa			103702	2-5			
Trix							
4 different creature stick-ons (red SW logo stickers) - 1995							
- Darth Vader			103703	2-5			
- Chewbacca			103704	2-5			
- Iwaa			103705	2-5			
- Stormtrooper			103706	2-5			
Cocoa Puffs							
4 different robot stick-ons (yellow SW logo stickers) - 1995							
- C-3PO and R2-D2			103707	2-5			
- C-3PO			103708	2-5			
- R2-D2			103709	2-5			
- Luke repairs C-3PO			103710	2-5			
Monster Cereals (Cereal Chocula, Franken Berry and Boo Berry)							
4 different scene pick-ups (blue SW logo stickers) - 1995							
- Cockpit of the Millennium Falcon			103711	2-5			
- Han Solo, Princess Leia and Luke			103712	2-5			
- Ben cuts off the tractor beam			103713	2-5			
- Attack on Darth Vader's ship			103714	2-5			
Trix and Lucky Charms							
4 different cardboard punch-out "Hang Gliders" - 1995							
- X-wing			103715	20-25			
- TIE fighter			103716	20-25			
- Landspeeder			103717	20-25			
- Millennium Falcon			103718	20-25			
Big G cereals							
16 different paper trading cards (#'s 1-16 were available in the Monster Cereals; 7-9, 11, 12, 14-16 in Crazy Cereal; and 10, 13-16, 18 in Cocoa Puffs) - 1995							
1. Rebel X-Wing			103810	2-5			
2. R2-D2			103811	2-5			
3. Ben and Vader			103812	2-5			
4. R2-D2 and C-3PO			103813	2-5			
5. Han Solo and Chewbacca			103814	2-5			
6. Luke and C-3PO			103815	2-5			
7. Sand Person			103816	2-5			
8. Luke and Ben			103817	2-5			
9. Luke's X-wing			103818	2-5			
Kellogg							
C-3PO's							
1 different Rebel Bucket (plastic 3-piece bucket with decal sheet & Micro Collection capsule) - 1995							
- Luke Skywalker			103725	20-25			
- Yoda			103726	20-25			
- Han Solo			103727	20-25			
10 different sticker/trading cards (photo sticker with photo trading card underneath) - 1995							
1. Luke sticker/Luke card			103728	2-5			
2. Han sticker/Han in shuttle (yodabum) card			103729	2-5			
3. R2-D2 sticker/R2-D2 and C-3PO card			103730	2-5			
4. C-3PO sticker/R2-D2 and C-3PO card			103731	2-5			
5. R2-D2 and C-3PO sticker/R2-D2 and C-3PO card			103732	2-5			
6. Yoda sticker/Luke and Yoda card			103733	2-5			
7. Wicket sticker/R2-D2 and Wicket card			103734	2-5			
8. Vader sticker/Darth and Boba Fett card			103735	2-5			
9. Chewie sticker/Bowthu and Chewie card			103736	2-5			
10. Leia sticker/Leia, C-3PO, Chewie card			103737	2-5			
11 different Micro Collection mail-away figure sets (each in Kenner baggie with Kenner toy back) let in small yellow envelope - 1995							
Set A: Han stormtrooper (Kenner #34545) Darth with lightsaber (Kenner #34546) Stormtrooper (Kenner #34547) Chewbacca with hydrosphere (Kenner #34548)			103805	20-25			
Set B: Ben with lightsaber (Kenner #34549) Leia with gun (Kenner #34550) Stormtrooper (Kenner #34551) Leia hanging (Kenner #34552) Han Solo (Kenner #34553)			103806	20-25			
Set C: Stormtrooper (Kenner #34554) C-3PO (Kenner #34555) Luke hanging (Kenner #34556) Han Solo (Kenner #34557)			103807	20-25			
Corn Pops							
Mail-away Making of Star Wars exclusive VHS video cassette - 1995 - 100 minutes							
(Also available from Honey Nut Corn Flakes in Canada)							



THIS 1995 IN-STORE DISPLAY FOR A VARIETY OF GENERAL MILLS CEREALS ANNOUNCED A MAIL-AWAY OFFER FOR A STAR WARS KITE.

PRODUCER	ITEM	TOYS/ART	PRICE	ITEM	TOYS/ART	PRICE
Froot Loops				8. Vader	TO4633	\$14
Mail-away Kenner Ben Solo in stormtrooper outfit exclusive action figure (in baggie in plain white box) - 1995	TO4639	\$10	9. Chewie	TO4644	\$14	
Apple Jacks				10. Leia	TO4645	\$14
Mail-away Star Wars: Return of the Jedi comic book - 1995	TO4646	\$10	11. Luke	TO4646	\$14	
ENGLAND				12. crew in shuttle (yodafire)	TO4647	\$14
NABISCO				13. R2-D2 and C-3PO	TO4648	\$14
Shreddies				14. R2-D2 and C-3PO	TO4649	\$14
4 different mini rub-down transfer sheets - 1978				15. C-3PO and Lobot	TO4650	\$14
Transfer sheet for Scene 1: SW battle scene	TO4701	\$14	16. Luke and Yoda	TO4651	\$14	
Transfer sheet for Scene 2: Escape from Mos Eisley	TO4702	\$14	17. R2-D2 and Wicket	TO4652	\$14	
Transfer sheet for Scene 3: Death at Cloud City	TO4703	\$14	18. Vader and Boba Fett	TO4653	\$14	
Transfer sheet for Scene 4: SW battle scene	TO4704	\$14	19. Benith and Chewie	TO4654	\$14	
CANADA				20. Leia, C-3PO, Chewie	TO4655	\$14
GENERAL MILLS						
Canadian version of above stickers. Bilingual SW logo in English and French.						
Lucky Charms						
4 different character stick-ons (green SW logo stickers) - 1978						
Luke Skywalker	FD4550	\$14				
Ben (Obi-Wan) Kenobi	FD4551	\$14				
Ban Solo	FD4552	\$14				
Princess Leia Organa	FD4553	\$14				
Trix						
4 different creature stick-ons (red SW logo stickers) - 1978						
Barth Vader	FD4554	\$14				
Chewbacca	FD4555	\$14				
Leia	FD4556	\$14				
Stormtroopers	FD4557	\$14				
Cocoa Puffs						
4 different robot stick-ons (yellow SW logo stickers) - 1978						
C-3PO and R2-D2	FD4558	\$14				
C-3PO	FD4559	\$14				
R2-D2	FD4560	\$14				
Leia repairs C-3PO	FD4561	\$14				
Golden Grahams						
Mail-away photo poster (English/French logo, George Lucas art w/ character photos at bottom) - 1993	TO4630	\$5-15				
Canadian Big G cereals						
8 different mini story picture booklets - 1993						
1. Star Wars	FD4621	\$14				
2. The Empire Strikes Back	FD4622	\$14				
3. Return of the Jedi	FD4623	\$14				
4. Imperial Forces	FD4624	\$14				
5. Jabba the Hutt	FD4625	\$14				
6. The Green Moon of Endor	FD4626	\$14				
7. The Rescue of Ben Solo	FD4627	\$14				
8. The Battle with the Empire	FD4628	\$14				
Mail-away photo poster (English/French ASI/scene posters) - 1993						
Barth Vader	FD4631	\$5-15				
Star Destroyer approaching the Death Star	FD4632	\$5-15				
KELLOGG						
C-3PO's						
20 different stickers and trading cards (1-10 are stickers, 11-20 are cards) - 1994						
1. Luke	TO4636	\$14				
2. Han	TO4637	\$14				
3. R2-D2	TO4638	\$14				
4. C-3PO	TO4639	\$14				
5. R2-D2 and C-3PO	TO4640	\$14				
6. Yoda	TO4641	\$14				
7. Wicket	TO4642	\$14				
AUSTRALIA						
KELLOGG						
Corn Flakes and Rice Bubbles						
16 different decoder picture discs - 1983						
Barth Vader awaits the Emperor	TO4521	\$14				
Jabba the Hutt with Boba Fett	TO4522	\$14				
Solo/Leia/Crash at Jabba's court	TO4523	\$14				
Luke Skywalker fights Gamorrean guards	TO4524	\$14				
Max Rebo plays keyboards	TO4525	\$14				
Jabba turns Leia into dancing girl	TO4526	\$14				
Squid head in Jabba the Hutt's Palace	TO4527	\$14				
Gamorrean guard on Jabba's sail barge	TO4528	\$14				
Luke Skywalker rescues Princess Leia	TO4529	\$14				
Princess Leia is cared for by Ewoks	TO4530	\$14				
C-3PO and Lobot the Ewok	TO4531	\$14				
Han Solo and C-3PO hatch a plan	TO4532	\$14				
Our heroes held captive on moon of Endor	TO4533	\$14				
Ewoks on forested moon of Endor	TO4534	\$14				
Chewbacca captures AT-ST walker	TO4535	\$14				
Lando Calrissian and Han Solo	TO4536	\$14				
Froot Loops, Honey Smacks, Coco Pops						
12 different Froot Adventure contest game card pieces, each with a mini photo card - 1994						
A1 game piece with Ewok village photo card	TO4537	\$14				
A2 game piece with Ewok photo card	TO4538	\$14				
A3 game piece with Leia in the Ewok village photo card	TO4539	\$14				
A4 game piece with photo-card	TO4540	\$14				
A5 game piece with photo card	TO4541	\$14				
A6 game piece with Mother Ewok photo card	TO4542	\$14				
A7 game piece with photo card	TO4543	\$14				
A8 game piece with photo card	TO4544	\$14				
A9 game piece with Wicket photo card	TO4545	\$14				
A10 game piece with Ewok group photo card	TO4546	\$14				
A11 game piece with Leia and Wicket photo card	TO4547	\$14				
A12 game piece with photo card	TO4548	\$14				
NABISCO						
Werthers						
16 different Werther's mini posters						
An X-wing	FD4643	\$14				
Luke and his uncle	FD4644	\$14				
On board the Millennium Falcon	FD4645	\$14				
Ben Kenobi	FD4646	\$14				
Character photo collection	FD4647	\$14				
MIA	FD4648	\$14				
MIA	FD4649	\$14				
MIA	FD4650	\$14				

NOTES: Prices assume all components present; the more mint the condition, the higher the price. The following kinds of boxes are considered desirable: Still sealed with cereal inside; cereal removed but box in its original form; or box top and bottom opened and box flattened. Deconstructed box "flats" (empty boxes obtained directly from the manufacturer) are the most desirable, and could add as much as 15% to the prices listed here. C/N indicates cereal may still be still available at current retail price. N/A indicates the information was not available or not applicable. Item# refers to existing or newly assigned numbers for *Toy Mart's Price Guide to Worldwide Star Wars Collectables*. Assistance was provided by Gus Lopez, Alex Wu, Dwaine Dimock, Lance North, Dev Klemmer and Steve Sansweet. If you have any additions or corrections, please e-mail them to joshling@pacbell.net or send them to Josh Ling, P.O. Box 29489, Los Angeles, CA 90029.

SHIPshapers

The Brothers Hyde seek their fortunes as models citizens of the STAR WARS galaxy

BY PETE FLETZER

As children growing up on the farmland of Elsie, Mich., J. P. Hyde and his brother David would escape their Earth-bound world by entering the *STAR WARS* universe through the model spacecraft that they built from kits. TIE fighters, X-wings and the *Millennium Falcon* all came to life from prefabricated plastic models. Testors glue and hours of painstaking work. But what do you do when you've built every different model kit that MPC has to offer, and you just can't get enough of your favorite pastime? You build them from scratch, of course. Today, J. P. and David Hyde have taken model-making and elevated it to a new level. In fact, they've made it their livelihood.

As adolescents, J. P., now 25 years old, and David, 33, would try to outdo each other in the design and construction of original models. They went from building standard-sized models to original ships up to three feet long, and continued to do so all the way through to adulthood. "Our sibling rivalry would get pretty fierce, to say the least," David offers.

Two years ago, they combined their talents to build, strictly for their own pleasure, the mother of all *STAR WARS* models: an Imperial Star Destroyer. The behemoth is more than six feet long, weighs in excess of 50 pounds and hovers three feet above the ground on a custom-designed stand.

The Hydes' ISD *Decimator* is constructed of plywood, sheets of styrene (a hard plastic), Lexan and Sintra, which are other types of plastic, not names of characters from the latest *STAR WARS* novel. They created their blueprint by scaling up Ertl's Star Destroyer model kit and utilizing just about every other piece of source material they could get their hands on, including the films, production art and the West End Games *STAR WARS* roleplaying game sourcebooks.

Two full days were needed to assemble the basic hull. "It took almost two weeks worth of hand scribing—the cutting of detail lines into the mod-

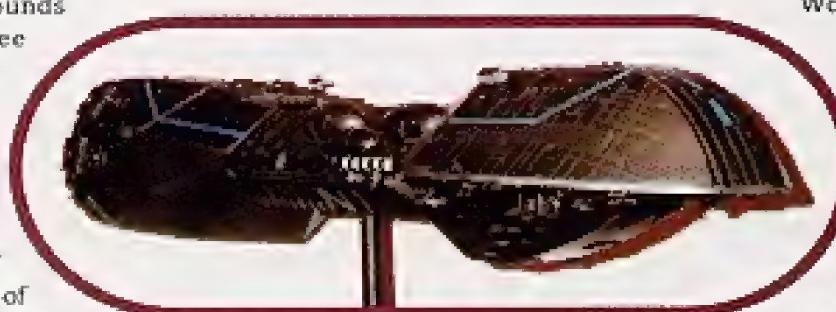
el's surface with a hobby knife and a steel ruler—while two model-making friends, Mark Bradley and Jennifer Mayfield, put together the superstructure," David says. Altogether, more than 160 hours went into creating just this one massive model.

How authentic looking is the piece? "When we met Mark Hamill [Luke Skywalker] and David Prowse [Darth Vader] at a show we were attending with our Star Destroyer, they were sure it had come from the Lucasfilm Archives," J. P. says. "That was quite a compliment."

Much like the model-making wizards at Lucasfilm's Industrial Light & Magic, David and J. P. have cannibalized many model fighter planes and

World War II tank kits to create details on their ships. Their source material is not confined to models, however. Look closely at the Nebulon-B escort frigates they've built, and you'll find pen caps from Crayola markers used as engines and even a disposable razor handle at its base. But under all the hand-painting and scribing, it is impossible to recognize such household items.

The Star Destroyer is by far the largest piece in their 200-ship *STAR WARS* armada. Each is handmade to the scale dictated by the *Decimator*. The Hydes have nine Corellian Corvettes, 10 Rebel troop transports, a Dreadnaught, a Victory-class Star Destroyer, three Nebulon-B escort frigates, 10 Corellian gunships, an Imperial Interdictor-class cruiser, two Rebel assault frigates, dozens of varying stock light freighters and about 50 modified Galoob Micro Machines X-wings and TIE fighters.



**THE HYDES
BASED THEIR
DREADNAUGHT
MODEL ON
DESCRIPTIONS
IN TIMOTHY
ZAHN'S STAR
WARS NOVELS.**

CALLING ALL COLLECTORS!! Are you a *Star Wars* collector with an interesting story to share? Do you have a friend who is? SWGM is looking for collectors to profile in this regular department. Please drop us a note that briefly describes the collection, along with the collector's name, address and phone number. Send it to Fantastic Fans, Dept. SWGM, P. O. Box 291609, Los Angeles, CA 90029, or send it to our e-mail address: swgmlepps@aol.com.



Each ship is accompanied by a card with a short story detailing its history and fictional combat record. "Their models give you a great sense of perspective," says George Strayton, an editor and game designer for West End Games. "Seeing David and J. P.'s models, you realize how large a Star Destroyer is compared to an X-wing. And it gives you an understanding of how dangerous and heroic it is to battle against one."



**DAVID (LEFT)
AND J.P. HYDE
POSE ALONG-
SIDE THEIR
STAR DESTROY-
ER DECIMATOR
IN THE CON-
FINES OF WHAT
HAS GROWN
INTO A FAMILY
BUSINESS:
SCI-FI SUPPLY.**
Inset: The
engines of
the Decimator
are cannibal-
ized from
household
items such as
marker caps.

If it sounds as if the Hydes could launch their own private intergalactic war, that's because they do from time to time. The brothers have created what they call "The Capital Ship Combat System," which might rank as one of the world's largest roleplaying games. Armed with a handful of dice, a tape measure and statistics on his vessel, each player captains his own model spaceship in head-to-head conflict with other combatants. Because all the ships are to scale, it takes a fairly large room to stage a battle, and one can last up to eight hours.

Occasionally, the Hydes take their *Star Wars* models on the road for other fans to enjoy. They pack up a fleet in heavy Army surplus cases, load them into their van and drive to gaming conventions across the country. Recently, pieces of their *Star Wars* armada have been featured at DexCon in Somerset, N.J., and the nation's largest gaming confab, GenCon, in Milwaukee. No money changes hands at the cons; the Hydes host super *Star Wars* battles purely for the thrill of it. As David says, "Where else but at a gamers' convention are you going to find 25 people and a large hotel conference room to play in?"

Ten years ago, David Hyde moved from the midwest to Kissimmee, Fla., to take a job as an attractions operator at Universal Studios. A few years

later, J. P. followed him and took a similar job, but at Disney World. Three years ago, the Hydes put their talents and knowledge of miniature models to work in the roleplaying realm. They purchased a vacuum-forming machine so they could mass-produce the plastic pieces necessary for model building. They then emptied David's garage and proceeded to make modeling not only their hobby, but their business. Thus the Hydes' company, aptly named Sci-Fi Supply, was born.

Sci-Fi Supply designs and produces game pieces and environments for the roleplaying world. They make vacuum-formed miniature walls so that gamers who use miniatures can build small-scale fantasy and science-fiction sets or roleplaying environments of their own design.

"Doing something that you truly enjoy for a living is everybody's fantasy," J. P. says. "I consider myself very fortunate to be doing just that." Their high-quality miniatures have brought favorable comments at gaming conventions, and the products now are distributed world-wide.

"I can identify with Luke Skywalker," J. P. says. "He left his comfortable surroundings to pursue his dreams. That's what we've done."

Headquartered a short drive from Orlando, the brothers have had their work recognized by major production studios as being of screen caliber. In fact, some of the Hydes' original vehicle models have been used in TV's *SeaQuest DSV* and *Babylon 5*. Their most recent project has been to design and manufacture space suits for an upcoming NASA-inspired TV series, *The Cape*.

While these children of the *Star Wars* Generation continue to direct their time and model-making talents into developing a business they've created from doing what they love, the Hyde brothers say they will never forget what got them where they are today: their love of that galaxy far, far away. When asked if he will still be making his

FANTASTIC FANS

Star Wars models for fun even as Sci-Fi Supply demands more of his time, J. P. responds with a big smile similar to the one he wore when he first saw that huge Star Destroyer blaze across the movie screen almost 20 years ago. "Oh, yeah," he says. "I'm never going to stop." ♦

Pete Fletzer is a freelance writer in Newton, N.J.

Collectibles maven STEVE SANSWEET gives expert answers to your questions about STAR WARS stuff

* I'm wondering about the *STAR WARS* trilogy lightsabers. I am a big collector, but could you send me an instruction manual on how to build a real lightsaber? —TUG MAYNARD, Rutledge, TN
Sansweet: Uhm, by "real" I will assume that you mean a lightsaber that looks like the ones used in the films. For unless you go to Ambria or some other planet in a galaxy far, far away to get some authentic Adegan or other proper crystals,

* I recently heard about a movie made by Lucasfilm called *The Adventures of Mungo Baobob*. I know a little bit about it from the *Shadows of the Empire* CD, but I still have a few questions. Did it appear on TV or in movie theaters? Is there any way of obtaining a copy of it? —BRIAN TANNER, Pawnee, OK
Sansweet: You're referring to the last of three story cycles for the Droids animated TV series. The four half-hour episodes that comprise *The Adventures of Mungo Baobob* first aired on ABC in November 1985, and have lately been

seen on the Sci-Fi Channel.

Lucasfilm is currently considering releasing the entire series of Droids and Ewoks animated cartoons for the first time in the U.S. A number of episodes were released years ago, but the full season (two for Ewoks) has only been released overseas. Baobob was a treasure-hunter and adventurer from the planet Manda in the Empire's early days, and one of R2-D2 and C-3PO's masters. To try to instill a work ethic in him, his family sent him to the planet Biitu to set up a mining operation and trading post. Baobob's greatest accomplishment was finding and preserving the Roonstones, a crystal structure in which was encoded the earliest known text of "Dha Werda Verda," an epic poem based on the conquest of the indigenous people of Coruscant by a warrior race called the Taungs. Not coincidentally, soundmeister-writer-

IF WANNA BE
A JEDI CAN'T
MAKE IT TO
AMBRIA, CHECK
OUT KENNER'S
NEW LIGHT-
SABERS.

you just can't build a real lightsaber. And, of course, you have to be a Jedi. For us non-Jedi, I'm afraid there aren't any current Lucasfilm-approved instruction manuals on how to make your own lightsaber, although I think that would be a great idea. In the meantime, there are alternatives ranging from a very inexpensive Rubies Costumes lightsaber (about \$5) to the wonderful new Kenner Luke Skywalker and (shipping soon) Darth Vader lightsabers with lights and sounds from the films (about \$20-\$25). Yet the most authentic ones of all come from a new licensee, Icons, which sells Lucasfilm Archives replica metal lightsabers for \$350.

* I recently purchased an action Fleet AT-AT. On the box was a sticker that said "SPECIAL EDITION" and had a number. What does it mean? Is it a mark of rarity? —JACK FIELDS, Cooper City, FL
Sansweet: Well, yes and no. As much as I love the Galoob toys, this seems to me to be needless frippery—unless you have #001. Even then, I don't think it adds much value to the toy. And those toys, in particular, should be played with because they're so well-designed and just plain cool.

* I am 11 years old, and I mainly collect *STAR WARS* action figures. About a month ago I found the [collectors' set] of four original action figures in a box. It was on the cheap side, so I bought it, but I had my hopes up that there were two or three other sets like that with other figures, and that having other sets would increase the value of my first one. I figured I should ask a Jedi with more experience. —CASEY STONE, Santa Clarita, CA

Sansweet: The Kenner boxed set of remakes of four of the original figures was a one-time special done for Toys 'R' Us. Because of the controversy among collectors—even though the figures could be distinguished from the originals—Kenner says it doesn't have any immediate plans to do more of the same. I'm not sure how added sets would affect the value, but I hope you're buying the figures because you want to play with them, admire them, think they're cool or whatever—not because you expect to fund four years of college by reselling them. If the latter is the only reason, I suggest you put your money instead into a bank certificate of deposit or the stock market.

COLLECTORS' COMLINK

director Ben Burtt wrote both the story

for the first *Mungo Baobob* episode and the words for "Dha Werda Verda," which appears with Joel McNeely's music on the *Shadows* CD.

GOT A *STAR WARS* COLLECTIBLES QUESTION? Looking for some special item that may or may not exist?

Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. SWGM, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgmi@opps@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.

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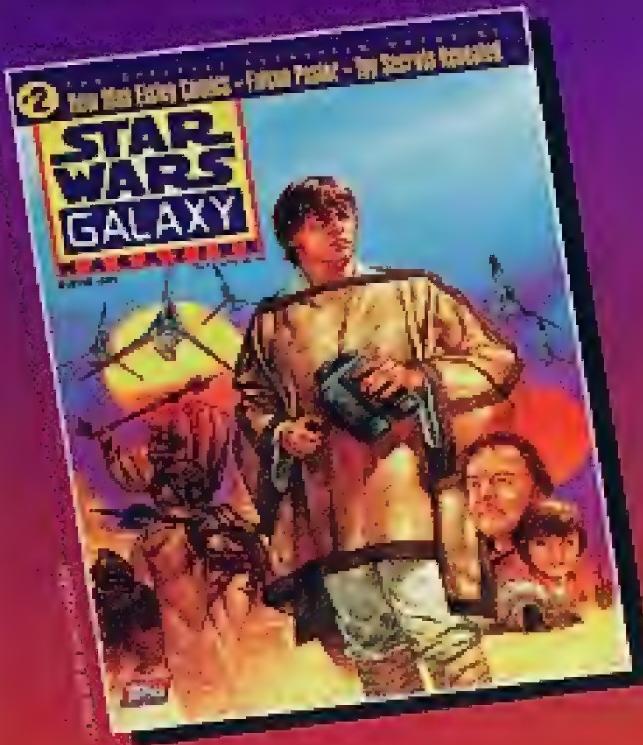
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MONEY BACK GUARANTEED.

Page T-1

DESIGN AN ALIEN

Here are two more Honorable Mentions from our art contest.

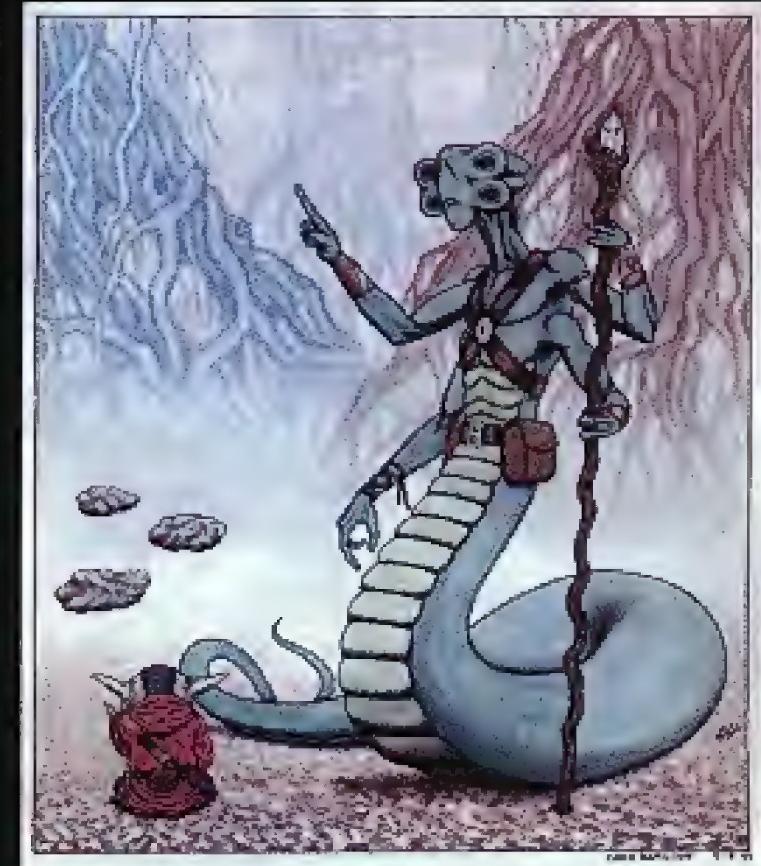
top: Hysalrian CHUCK HAMILTON (Age 23)
A really long time ago in a galaxy far, far away... two young comrades, a human and his small alien friend named Yoda, left their remote planet in an old, barely space-worthy starship on a journey to the core systems seeking employment. But long before they reached their destination, the ship was struck by an asteroid, and was severely disabled.

After several days adrift, their life-support and rations were nearly exhausted. There was no response to their distress signal. Their fate seemed very grim. Then their sensors picked up a system not far away. Having just enough power to make it, they were forced to crash-land on a swampy planet covered with dense fog—Dagobah.

A couple of days later, they were discovered by a strange-looking creature known as a Hysalrian, native to the planet. His name was N'Kata Del Gormo, and he was a Jedi Master! He took them to his home and eventually taught them the ways of the Force. Not long after their training was complete, an Old Republic government ship was passing by the planet. It picked up their ship's distress beacon, and the two companions were rescued.

Many years later, when the Old Republic fell to Palpatine's evil New Order, the few surviving Jedi Knights disbanded and went into hiding. Master Yoda returned to Dagobah to retire in seclusion—until a young man named Luke Skywalker came along. The rest, as you well know, is history.

below: Vetria Scotch JOE LEE (Age 26)
Bounty Hunter from Ord Mantell: horn-faced alien suited in armor with equipment.



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#10 COMING THIS JANUARY!

INTO DIGITAL FRONTIER

Part Two: Acts Of Creation

How Lucasfilm's Computer Division pioneered computerized moviemaking

BY MARK COTTA VAZ

→ Last issue we saw how Lucasfilm's first Computer Division, the group that would eventually split off and form Pixar (and create the all-computer-generated animated *Toy Story*) produced the fruits of the company's first generation of digital tools. While the original CG group wanted to sell hardware and develop the potential of three-dimensional animation, George Lucas felt it was still the dawn of digital explorations, with too many mountains yet to climb before computers could be a practical feature film production tool.

Ultimately, in Lucas' view, the goal came down to a non-linear digital editorial suite by which filmmakers could get into the digital realm (with composite shot elements), work in the virtual environment (blending elements together or creating three-dimensional images) and scan the finals out to film.

The work of the new CG department at Industrial Light & Magic was to lay down track into the digital realm, to make the computer a practical movie-making tool. Future chapters of the *Star Wars* saga depended on it: By *Return of the Jedi* Lucas had already out traditional effects and exhausted the possibilities of what could be created

with physical materials and photochemical optics.

As Lucas would say, they were now off the color palette. A new medium, with new colors, was needed, and the digital realm, despite the initial costs and technological hurdles of getting there, promised a creative freedom never experienced by an artist in any medium in history.

During the next decade of explorations and breakthroughs, digital researchers would be aided by a peculiar characteristic of computers: Unlike

YEARS OF
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20-YEAR-OLD
FOOTAGE OF A
NEW HOPE.



the typical product, digital hardware and software evolves not incrementally but exponentially. "Every year the computer industry develops twice as fast; no other industry does that," notes Doug Kay, a member of the second-generation CG unit (and who subsequently was named head of technology at LucasArts Entertainment Co.). "With computers the breakthroughs are due to increased memory and processing power. Someone once compared the auto and computer industries, and concluded that if cars had advanced at the same rate as computers, they would drive a million miles an hour and cost a dollar! Software hasn't advanced as fast, because it's more specialized and evolves more naturally, but computers today are 32,000 times faster than they were 15 years ago."

Kay had a personal, participatory perspective on digital's unprecedented evolution. As a student at Cornell University, his focus of study had been "simulation of realistic glass and transparent objects," his academic researches culminating in production of a CG champagne glass placed into a table and fruit still-life tableau. By the time he

STAR FX

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ON THE FRONTIER

joined ILM, the company already had some stunning breakthroughs to its credit, including the all-CG "Genesis effect" sequence in *Star Trek II*.

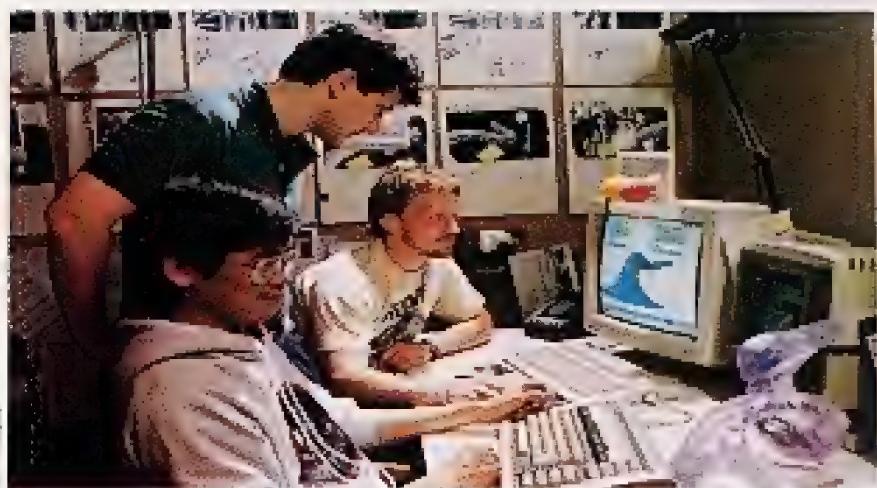
The new ILM computer group's initial challenge, and breakthrough, was the production of a magical transformation sequence in the 1988 Lucasfilm release *Willow*. Visual Effects Supervisor Dennis Muren had pushed for the new CG department to come to bat under production conditions, reasoning "it was time to transition from the R&D mode and dive into production, ready or not."

In the fantasy segment, the hero, Willow, waves a magic wand and transforms a bewitched possum back into the human form of the sorceress Fin Raziel, the scene unfolding with a transmutation cycle from goat to ostrich, turtle and tiger. Kay, the CG supervisor on the project, recalls it was not possible at the time to create the metamorphosis with 3-D digital creatures—that breakthrough would have to wait until the "full motion" digital dinosaurs of 1993's *Jurassic Park*.

The strategy instead was to film and scan bluescreen elements of a live tiger and creature-shop puppets of the goat, ostrich and turtle. Once digitized, each creature element could be programmed to seamlessly blend from one creature to the next, thanks to the breakthrough "morphing" software produced by ILM programmer Doug Smythe.

The morphing software would also be utilized in the "Donovan's Destruction" scene in Lucasfilm's 1989 *Indiana Jones and the Last Crusade*, in which evil industrialist Walter Donovan drinks of a false Holy Grail and ages into a skeletal figure within seconds. Director Steven Spielberg challenged ILM to create the illusion without the traditional gag of cutting away to advance the actor's transformation in make-up.

As with the puppet elements shot for *Willow*, heads of Donovan, representing each stage in the deterioration, were cast and separately affixed to a motion-controlled torso figure rig programmed to produce suitably flesh-shaking convulsions. Once filmed in front of a bluescreen and then digitized, the elements could be digitally morphed to blend as



ABOVE: ILM'S ABYSS TEAM, LINCOLN HU (FOREGROUND), JOHN KNOLL (STANDING) AND SCOTT ANDERSON, COLLABORATE ON A CG WATER TENTACLE.
BELOW: THAT TEAM LIT THE DIGITAL FIRE THAT SPREAD TO THE DEVELOPMENT OF THE T-1000 IN TERMINATOR 2.



one continuous shot. All the elements would be assembled within the computer, making it the first all-digitally processed sequence. (One digitally processed shot had already been produced by the original Computer Division for the stained-glass knight sequence in *Young Sherlock Holmes*.)

To meet the unique challenges posed by each feature, ILM's CG department powered up its hardware and software systems. For *Willow*, a painting program developed by the original computer group was upgraded to provide a digital brush to paint out any rods and cables visible in the scanned-in puppet elements (rather than utilize hand-drawn, per-frame "garbage mattes"). Other early image-processing advances would include wire removal software developed for *Howard the Duck* (1986) and a particle-generating system, first extensively applied on 1990's *The Hunt for Red October*. It allowed CG artists to scan in footage of model subs filmed in smoke and seal the illusion of an underwater world with floating plankton, submarine wakes and torpedo trails.

The late-1980s were a key time period, setting the table for the CG and image-processing advances to come. A partnership between ILM and Kodak had produced a new generation input scanner (which continued to evolve in the ensuing years) that came on-line in time for the first manipulation of an entire matte-painted scene—the painted airports and snowy runway that fades out to the final credits crawl in 1990's *Die Hard 2*.

During that period, ILMer John Knoll and his brother Thomas produced the breakthrough image-processing Photoshop software (which would be published by Adobe and made available commercially in 1990), which received its first extensive ILM test-run on *The Abyss*, helping provide surface reflections on the CG department's three-dimensional underwater creature. Because of the time, costs and uncertainty of the first-generation

output scanner, the CG creature, which enters an underwater oil-drilling facility and makes contact with the humans within, was composited into the scene with a traditional optical printer.

But by the early 1990s it was clear that traditional optical compositing was in its twilight days. A 1991 ILM comparison test of digitally composited elements versus optically composited elements

and the attention of a film industry that still felt digital was too unreliable and expensive to integrate into a production schedule.

The next creature ILM would summon from the digital realm was the liquid-metal, shape-changing T-1000 in 1991's *Terminator 2: Judgment Day*. By 1993, ILM's CG work would include the production of human skin in *Death Becomes Her* and then the final breakthrough: The photorealistic dinosaurs of *Jurassic Park*.

"Digital technology and compositing really came into their own with *T-2*," Dennis Muren states,

"with the ability to put people into backgrounds. We produced 50 to 60 seamless shots on the film. Instead of locked-off photography, there was moving camera work for the background plates, which provided a visible difference in compositing CG creatures by *Jurassic Park*."

To achieve the ultimate breakthrough—the digital editorial suite—ILM made a strategic retreat to the low-resolution video environment of television with Lucasfilm's *The Young Indiana Jones Chronicles*. The series, which debuted in 1992, allowed Lucas to utilize TV's real-time digital editing systems (available in video since the early '80s) as a lab for developing a high-resolu-

tion, real-time, feature film editorial suite.

With an unprecedented synthesis of feature filmmaking know-how and digital video tools, *Young Indy* allowed for a big-budget look on the cheap. Instead of a cast of thousands, a group of actors could be digitally replicated; instead of the logistics and expense of traveling to locations, digital matte paintings and Photoshop could paint environments. (On *Young Indy*, ILM's traditional brush and oil artists would also transition into an all-digital matte painting group.)

The techniques Lucasfilm developed on *Young Indy* would evolve into the company's own feature-film digital production suite, dubbed the Sabre System (not an acronym, but evocative of a Jedi Knight's lightsaber). The Sabre's "open architecture system" (meaning it could accommodate both in-house and commercial software) took its inaugural spin with some 100 shots in the 1994 Lucasfilm feature *Radioland Murders*. At last Lucas had the real-time editorial tool he had dreamed of nearly 10 years earlier.

With the CG dinosaurs of *Jurassic Park*, the other side of Lucas' digital production equation had also been realized. ILM's post-*Jurassic* CG work, including the cartoonish transformations in *The Mask* and the animated ghosts in *Casper*, were part of an evolving new medium of dimensional cartoon animation. "*Jurassic* showed George that creature animation was now possible," Muren notes. "Instead of the metallic-like form of *T-2*, the dinosaurs looked real."

In the aftermath of *Jurassic Park*, Lucasfilm made a commitment to digital-processing and animation technology. ILM was restructured as a division of the new Lucas Digital Ltd., along with JEDI (Joint Environment for Digital Imaging), a strategic alliance with Silicon Graphics, the leader in computer graphics and image-processing hardware. ILM's optical-printing technology was phased out. Space that once housed multiplane matte cameras and optical printers was now filled with personnel seated at computer monitors.



Showed that photochemical composites were still limited by film element quality and prone to tell-tale matte lines. But with digital-processing technology, edge characteristics could be manipulated down to individual pixels.

To help ILM optical craftsmen, cel animators and other traditional effects artists make the transition to the new tools, Muren spearheaded the "Mac Squad." Utilizing user-friendly Apple Macintosh hardware, the group contributed effects shots for *The Rocketeer*, *Hook* and *Memoirs of an Invisible Man*.

Digitally painted-out wires and other image-processing work is typically invisible to unsuspecting moviegoers. CG creatures, however, were hard to miss, particularly when photorealistically rendered and composited within a live-action setting. It was ILM's CG creatures, beginning in 1989 with *The Abyss*, that began to capture the imagination of the public

AFTER ILM PROVED IT COULD ADD REALISTIC-LOOKING, COMPUTER-GENERATED DINOSAURS TO LIVE-ACTION FOOTAGE IN *JURASSIC PARK*, HOLLYWOOD WAS FINALLY READY TO EMBRACE DIGITAL TECHNOLOGY. HALF OF LAST YEAR'S FEATURE FILMS USED SOME SORT OF CG EFFECTS.

RADIOLAND MURDERS MARKED THE DEBUT OF LUCASFILM'S SABRE SYSTEM, A REAL-TIME, FEATURE FILM EDITING SUITE. AMONG OTHER ADVANCEMENTS, IT ALLOWED FOOTAGE OF LIVE ACTORS TO BE COMBINED WITH DIGITALLY CREATED BACKGROUNDS.

When ILM's CG division was first formed, Doug Kay recalled time estimates of 10 years for harnessing and developing the technology necessary to create new *STAR WARS* movies. The estimate was right on target: By 1995, ILM was creating CG characters in *Casper*, photorealistic animals in *Jumanji* (tackling in the process animal fur and hair, one of the organic bugaboos of the digital medium), and Lucas had his interactive, in-house digital editing suite.

Last year, ILM began utilizing the new tools to enhance the original *STAR WARS* in anticipation of the film's 20th anniversary. The *Special Edition* would allow Lucas to realize his original concepts, including building Mos Eisley city structures with digital matte paintings and adding a CG Jabba the Hutt to 20-year-old footage of Han Solo in Docking Bay 94. For ILMers, the *Special Edition* was a trial run for the long-awaited new chapters in the *STAR WARS* saga, soon destined for production.

It was not only George Lucas who welcomed the creative freedoms of digital tools. There were reports in 1993 that digital breakthroughs had induced director Stanley Kubrick to revive plans for a post-apocalyptic extravaganza titled *AI* (for "Artificial Intelligence"), which the filmmaker had previously deemed impossible to produce with traditional effects. (Since then, Kubrick has reportedly dropped *AI* for reasons unconnected with his original concerns.)

Today DreamWorks SKG, Sony, Warner Brothers, Disney and other studios either have operational digital departments or are contemplating them. Half the feature films Hollywood released in 1995 utilized some sort of digital visual effects.

As with any revolution, not all is neat and tidy with the digital world. While some anticipate the "virtual backdrop," with actors shot bluescreen and digitally composited into 3-D environments, others are dubious. ILM's Muren in this column observed that the challenge of compositing disparate elements for an entire feature would probably result in a layered look, not the seamless images audiences have become accustomed to (see "Digital Pioneer," SWGM #5).

While some trailblazers want to create the ultimate simulation of

CASPER AND HIS GHOSTLY CG CO-STARS WERE ON SCREEN NEARLY AS LONG AS THE HUMAN ACTORS.



reality—a CG human—still others note that there are plenty of real humans around without having to resort to a pale imitation (there is an obvious role for synthetic stuntmen and super-powered CG performers). Even the concept of actors as "digital assets" might prove presumptuous, that audiences in 2050 will be breathlessly anticipating the new John Wayne/Humphrey Bogart buddy picture.

Finally, there are rumors of the demise of film itself. Many see a day when the big screen will instead be splashed with electronic data. Theaters could become relics, with the latest feature beamed by satellite to receiver dishes at home.

All that is, as they say, a story for another day. Suffice that George Lucas' digital dreams of a decade ago have been realized. Curiously, Lucas once told this writer that he actually is not interested in computers. It's simply the most creative tool for doing what he loves to do—make movies. ♦

Mark Cotta Vaz writes regularly on special effects for SWGM.



RE: Working With A Net

The Internet is rapidly becoming part of our culture. Even if you are not personally on-line, the already-cliché Information Superhighway is running directly through your life. For instance, have you noticed that just about every ad you see, in print or on TV, has that little `www.whatever` affixed to it? For the uninitiated, those are companies' addresses on the World Wide Web—the interactive, multimedia area of the Net that is becoming a sort of on-line Yellow Pages: Your company *has* to be there.

Of course, use of the Net and the Web extend far beyond just the business community.

Instantaneous e-mail has generated a resurgence in letter-writing among families and friends, bypassing the Postal Service and its "snail-mail" methods. And many Internet service providers—which offer basic access to the Net beyond what America Online, CompuServe and other multi-menu, commercial services extend—allow you to create your own Web page (it's like having a personal listing in the Yellow Pages).

This column has heretofore discussed many of the ways *STAR WARS* has burst onto the on-line scene: fans clubs, downloadable libraries, simulation games, Newsgroups, Web sites and more. Yet fans aren't the only ones hunting for the Net's *STAR WARS* bounty. The editors of this magazine, for instance, use it not only as an e-mail port, but also as a way to keep an ear to the galaxy, so to speak: to see what fans are talking about, to gauge reaction to new products, to get the lowdown on rumors, and other assorted fan activities.

STAR WARS authors peruse the Net, too. Members of on-line fan clubs or regular visitors to *STAR WARS* Newsgroups know that Kevin J. Anderson and Timothy Zahn are frequently on-line; they've sat in on chats and been the subject of bulletin board postings. Knowing that, we thought it would be interesting to ask one of the newer *STAR WARS* authors, Steve Perry (right), whose *Shadows of the Empire* novel reached Number 5 on the *New York Times* best-sellers' list, about his on-line experiences. Appropriately enough, we did not speak with Steve in person or by phone; what follows is a totally electronic interview, conducted via America Online (AOL).

Date: Tue, Oct 1, 1996

From: Steve Perry

Subj: Star Wars Galaxy Magazine

To: SWGMTOPPS

SWGM: When did you begin going on-line—for general purposes, not just for *Shadows*—and what prompted you to do so?

STEVE PERRY: I got my first computer in 1984, and since I was collaborating [at the time] on a book with Michael Reaves, who lives in L.A., we started swapping disks by mail. A few months later, we both signed onto MCI Mail, and began to exchange our chapters over the wire. ASCII [plain, unformatted text] only, but we developed our own codes for underlining, etc.

SWGM: What on-line services have you used?

SP: At one time or another, I've been on GEnie, CompuServe, MCI Mail and AOL. Currently I use AOL. I also have a server, Teleport, for Internet stuff and e-mail.

SWGM: Specifically, how did you use the Internet as a research and communications tool while writing *Shadows of the Empire*?

access to the numbers of people who logged into Bantam's Web page [www.bdd.com]. I expect we'll see more and more of this kind of thing as the World Wide Web gets easier and easier to use. Certainly it's a useful tool now, but I think it will become more so.

SWGM: Initially, how much were you able to gauge fan reaction to *Shadows* from the on-line response?

SP: Well, I logged into [*STAR WARS*] folders on AOL and into the Newsgroups on the Net, but you can't really tell what the general reaction is that way. Last I heard, only about 16% of the people with home computers have Net access, and only one home in three has a computer. Plus, those who are heavily into Newsgroups and on-line services tend to be pretty vocal in their likes and dislikes, and some of them are pretty picky. Still, about 90% of what I read in folders on-line, and virtually all of my e-mail, was positive about the book.

SWGM: How—and why—do you avail yourself on-line to fans and their questions, comments, criticisms, etc.?

SP: I've been on AOL in the chat rooms as a guest a couple of times, and my comments to the *STAR WARS* forums usually get recast in the Newsgroups. I've also done some interviews for CompuServe and GEnie. It's only fair that I'm willing to answer questions for fans—I'd do it at a convention or an autographing appearance at a book store, so why not on-line?

SWGM: Generally, what has been your experience in dealing with *STAR WARS* fans on-line?

SP: Generally positive. Early on, before I even finished the outline for *SOTE*, I had one guy drop a note into a folder that said, "Bad news, folks, very bad news. Steve Perry is writing *Shadows of the Empire*." I thought that was a pretty good shot, being slammed before I even wrote the thing. We exchanged a couple of notes, and later he apologized. And once I had a woman in a chat room who didn't believe I was who I said I was. She wanted proof. Trust me, I said, I'm me...

SWGM: Do you feel that the Internet fosters unwarranted, frivolous criticism, the kind that might not even come your way if not for the anonymous nature of the Net?

SP: Most assuredly. People who can hide behind a pseudonym will say things they'd never have the nerve to say to your face or in a snail-mail letter with a return address. It's easy to be brave when nobody knows who you are.

SWGM: Overall, do you feel the Net is a valuable way for writers to communicate with readers, and vice versa?

SP: Overall, yes. You have to take what you hear from fans with a grain of salt. If a 10 year old comes into a book signing and talks to me, I can pretty much tell [who I'm dealing with]. But over the wire, a guy can say anything, and there's no way to tell if it's true. Although in a chat room, you can usually tell younger writers by their construction, and because sooner or later, a young writer will say, "So, how old is everybody?" People my age don't much care, but kids always do....



S P :

My editors

are on line, so we exchanged a lot of e-mail during the writing of *Shadows*. I've also exchanged notes with other writers in the [*STAR WARS*] universe, artists and even the guy who did the music CD [Joel McNeely] for *SOTE*. Plus, I lurked in the *STAR WARS* folders on AOL to pick up stuff fans liked or didn't like about [earlier] books. I didn't do much research per se over the Net, since I had hard copy of most of the [*STAR WARS*] reference and background materials I needed.

SWGM: Bantam employed the Net as part of its promotional program for *Shadows*. How do you feel it worked in that case, and overall do you see the Net as a viable tool in such promotions?

SP: I don't know how well it worked; I didn't have

LUKE SKYWALKER

TRIVIA QUIZ

ON OUR COVER, we find Prince Xizor being threatened with a thermal detonator by none other than Luke Skywalker. How threatening are you with your knowledge of the young Jedi? Reach into the Force and pull out the answers to the following questions. If you are worthy, and can unscramble the circled letters to reveal the Bonus Answer (hint: He assumed command of Luke's X-wing squadron), mail your answers to us. We'll place all correct entries into a random drawing for some great *Star Wars* prizes. May the Force be with you!

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3 SECOND PRIZES Complete set of *Shadows of the Empire* cards, courtesy of Topps

19 THIRD PRIZES Retail box of *Shadows of the Empire* cards, courtesy of Topps

Entries must be received by January 31, 1997. One entry per person. Answers will appear in Issue #11; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable. Sorry, no e-mail entries.

Name _____ Birth Date _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

MAIL YOUR ENTRY TO: Contest #9, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004

- 1) This was the full name of Ben Kenobi's brother's wife.
- 2) This childhood friend of Luke's lost his life in the Battle of Yavin.
- 3) He was Luke's snowspeeder gunner in the Battle of Hoth.
- 4) The planet on which Luke's Jedi training with Yoda took place is in this star system.
- 5) He was the long-snouted Kubaz spy who followed Luke and Ben around Mos Eisley.
- 6) Luke's life may have been saved thanks to one of these warm-blooded Hothian creatures.
- 7) He is the younger of Luke's nephews.
- 8) This ravenous "pet" of Jabba the Hutt's was no match for an ingenious Jedi.
- 9) Young Luke's marksmanship was honed while hunting these hairy creatures from his skyhopper.
- 10) Luke rode one of these zippy vehicles through the forests of Endor.
- 11) Luke returned to this planet following his first duel with Darth Vader.
- 12) One of these carnivorous ice creatures nearly dined on Luke.
- 13) This assassin, known as the Emperor's Hand, was ordered to kill Luke.

1) _____ _____

2) _____ _____

3) _____

4) _____

5) _____ _____

6) _____ _____

7) _____ _____

8) _____

9) _____

10) _____

11) _____ _____

12) _____

13) _____ _____

BONUS ANSWER

THE END GAME

ANSWERS TO: "Shadows of the Empire" Trivia Contest in Issue #7: 1) Xizor; 2) Human Replica Droid; 3) Battle of Hoth; 4) Gall; 5) Black Sun; 6) Leedo; 7) Snoova; 8) Lando; 9) Coruscant; 10) Stinger

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S H I P P I N G

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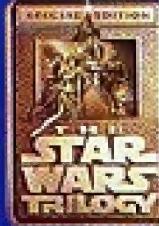
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